

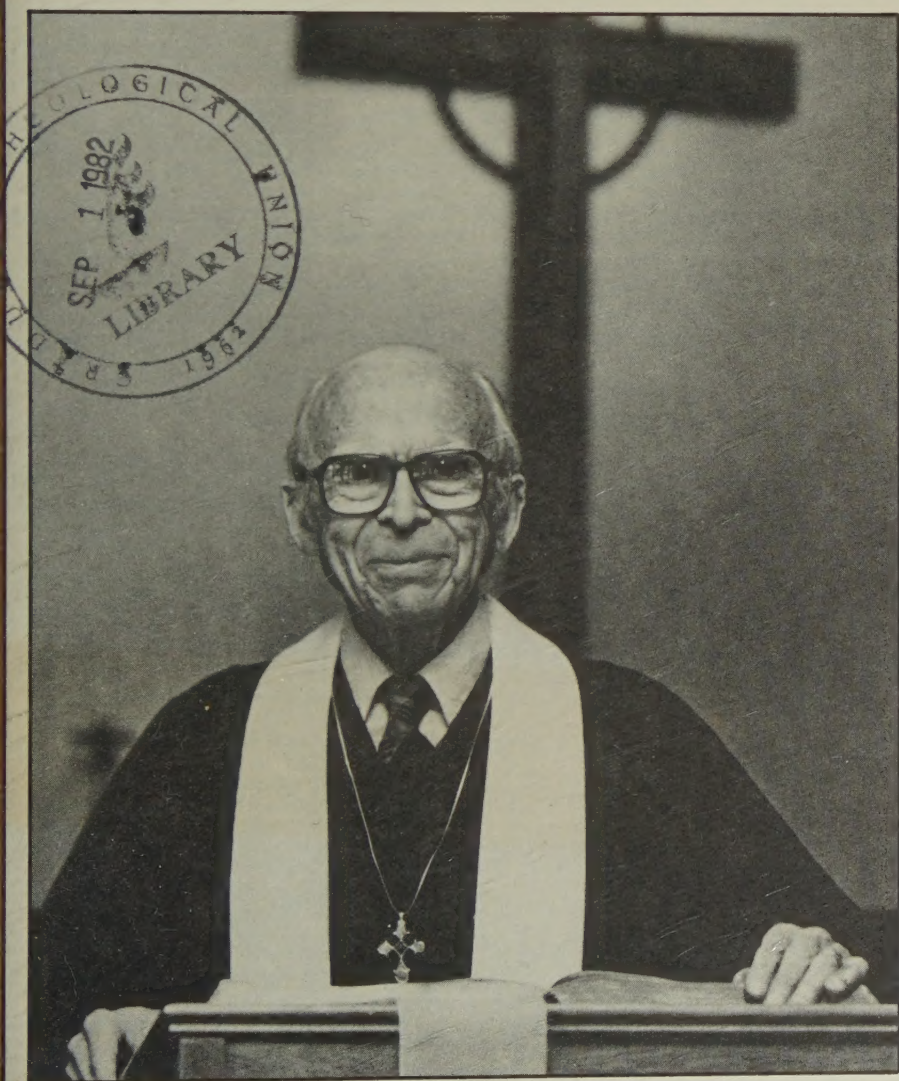
JULY 1982

The HYMN

A Journal of Congregational Song

VOLUME 33 NUMBER 3

ISSN 0018-8272





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The Hymn is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.

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Articles in *The Hymn* are indexed by the *Music Index* and indexed and abstracted in *Religion Index One* and in *Religious and Theological Abstracts*.

Typography and printing by Simmons Press, Inc., New Orleans, Louisiana.

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July 1982

The HYMN

Published by the Hymn Society of America

Volume 33 Number 3

Harry Eskew Editor's Column 132

John H. Giesler President's Message 133

Russell Schulz-Widmar American Hymnody: A View of the Current Scene 134

Donald P. Hustad The Explosion of Popular Hymnody 159

Hedda Durnbaugh Report on the 1982 Convocation 167

Fred Pratt Green Strangers No Longer: Impressions of the 60th Anniversary Convocation 173

C. W. Locke Minutes of the HSA Annual Meeting 176

Necrology of HSA Members, 1981 to June 30, 1982 177

Robin A. Leaver Letter: Bach's Use of Reformation Hymnody 178

Hymns for the Children of God: Authors and Composers 179

William Lock Hymns in Periodical Literature 181

HYMNIC NEWS

The WCC Hymn Search 183

Albert F. Bayly's Hymn Copyrights 183

W. Thomas Smith Scandinavian Hymnological Conference 184

Alan Luff The 1982 Westminster Abbey Come and Sing 184

Harry Eskew The Third National Sacred Harp Sing 185

William J. Reynolds Love Divine, All Loves Excelling 187

REVIEWS 188

ON THE COVER: Frank von Christierson, American hymn writer who along with British hymn writer Fred Pratt Green was made a Fellow of the Hymn Society of America during the 60th Anniversary Convocation.

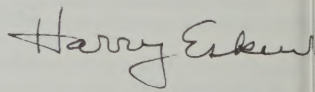
Editor's COLUMN

This third 60th anniversary year issue of *The Hymn* focuses primarily on two themes: recent American hymnody and the June 60th Anniversary HSA National Convocation.

So great has been the impact of the flowering of hymn writing in England in recent years that one can easily get the impression that few hymns of significance are being written in North America. A reading of the two lead articles in this issue will quickly dispel this notion. In keeping with the aim of giving a fuller and more balanced view of recent American hymnody, Russell Schulz-Widmar has treated the more sophisticated hymnody while Donald P. Hustad has dealt with folk and popular hymnody. As is the case with music in general, popular expressions are a significant part of America's contributions to the arts. Incidentally, teachers of hymnology will find these two articles useful in updating American hymnody.

In keeping with its importance to the Hymn Society of America, the 60th Anniversary Convocation has been reported in considerable detail by Hedda Durnbaugh. A delightful added dimension is given by English hymn writer Fred Pratt Green, who reports both his impression of the Convocation and of his first visit to America.

The Hymn serves not only to provide historical, critical, and practical material; it also provides reference material. To that end, the minutes of the HSA Annual Meeting, the Necrology of HSA members, and the biographical sketches of authors and composers of *Hymns for the Children of God* are published in this issue. I believe you will find these materials both interesting and informative.


Harry Eskew

President's

MESSAGE

It is with admiration for my predecessors and not without trembling that I pick up the challenge as president of the Hymn Society from Dr. Carlton Young. "Thanks, Sam, for a fine job done." To keep track of such a creative enterprise, let alone to seek to direct its path is an awesome task. Because I am fully aware that there are so many within the Society who are better equipped than I, therefore I request help and advice as well as encouragement and prayerful intercession from each of you.

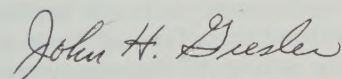
Among the goals of our 60th Anniversary year is the need to broaden the base—to share our considerable resources with those who use hymns—and to enlist them in advancing the work of the Society. We have much to share and there are multitudes among the half million churches in America waiting for us.

Our greatest treasure is the richness of our creative people. The privilege of attending the convocations and rubbing elbows with heroes and colleagues and friends, impresses one with the treasure in earthen vessels we possess among our membership. The quality, diversity and creative output of these people is overwhelming. The warm open fellowship makes possible many delightful new relationships. The report of the Atlanta Convocation in this issue conveys this unique flavor. We all

received so much inspiration from so many we cannot but share this. When you share with someone, include an invitation to attend the 1983 Convocation.

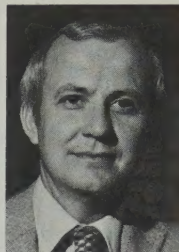
We are all pleased with the growth in size and quality of *The Hymn* in recent years. Harry Eskew, our editor, has many more insights and innovations to share in this anniversary year. This is the most visible evidence of our Society. Speak with your college or local librarian if they do not receive it. If necessary, a gift subscription from you may be the way you can best share with many individuals.

The Stanza has become a vital tool in keeping up with the activities of our Director and many members. Let Tom know what you are doing in your *hymnic habitat* and bring a friend to the next event in your area. You may be the one to bring brochures and sign up new members at some music workshop. Or you may be the key to starting your local HSA Chapter. Let's share our gift! Let's spread the word! The activities and publications of the Hymn Society of America are enriching the hymn singing in our time. You and I can enhance this by broadening the base.


John H. Giesler

American Hymnody: A View of the Current Scene

Russell Schulz-Widmar



Russell Schulz-Widmar, member of the Editorial Advisory Board for *The Hymn*, is Director of Music at University United Methodist Church, Austin, Texas. His choral collection *Songs of Thanks and Praise* (Hinshaw Music) was reviewed in our July 1981 issue.

This article really must be seen as conversation between friends. Doubtless I won't say certain things you think are important, and these you will have to provide. Then perhaps I'll blurt out something that will cause some readers to say, How could you? or, more likely, Why didn't you? All well and good; what you're getting here is one man's opinion and nothing more. If the current scene in American hymnody is like a picture puzzle, then I'm going to pick up and look at a number of pieces that I find attractive, or that I find interesting for some reason, or that are new and therefore unknown. I won't attempt to get the whole picture together, but I will keep investigating bits of evidence until it's possible to surmise some of the main features of the picture.

I want to write primarily about *people* and only peripherally about *issues* that currently are influencing American hymnody—inclusive language, our ethnic diversity, and the like. Naturally these issues manifest themselves in the works of these people, and it's in that context that we'll deal with them.

I'll not be dealing with Jewish congregational song, or North American hymn texts not in the English tongue. About these I do not know enough to be willing to commit myself to print. I'll not discuss hymnological scholars

other than to say that this continent has a number of them of distinction and they most assuredly brighten the current scene as well as the prognosis for the future. And I'll not discuss publishers, other than to say that some of them have been very friendly toward the cause of new hymnody and that we all have benefitted from this and owe them our thanks. Finally, I'll not discuss gospel music here because Don Hustad is writing a companion article on that and related subjects.

Writers of Words

We will divide our survey between those who write words and those who write music. Of the wordsmiths we naturally will begin with F. Blam Tucker, who must be acknowledged the dean of American hymn writers. He lives in the southeast corner of the continent, and since we begin there in our survey it will be convenient to move up the Eastern seaboard and then steadily westward.

Dr. Tucker is retired rector of Christ Church, Savannah, a church once pastored by John Wesley. His fine old rectory is in the Historic District. One suspects that some day there will be a plaque on the house telling of its illustrious occupant and perhaps quoting a few lines of "Our Father by Whose Name" or "A Praise to Thee, for Thou, O King

Divine." Dr. Tucker has recently served on the text committee for the revision of the Episcopal hymnal—he'd done the same for the 1940 edi-

tion—and as part of the process he was asked to write a hymn based on this prayerbook version of the *Phos hilaron*:

O Gracious Light,
pure brightness of the everliving Father in heaven,
O Jesus Christ, holy and blessed!

Now as we come to the setting of the sun,
and our eyes behold the vesper light,
we sing your praises, O God: Father, Son, and Holy Spirit.

You are worthy at all times to be praised by happy voices,
O Son of God, O Giver of life,
and to be glorified through all the worlds.

The following text is the result of that request. Sung to TALLIS CANON it is lovely whether performed by a few

people sitting around a table or by hundreds in some festive setting.

O gracious Light, Lord Jesus Christ,
in you the Father's glory shone.
Immortal, holy, blest is he,
and blest are you, his only Son.

Now sunset comes, but light shines forth,
the lamps are lit to pierce the night.
Praise Father, Son, and Spirit, God
who dwells in the eternal light.

Worthy are you of endless praise,
O Son of God, Life-giving Lord;
wherefore you are, through all the earth
and in the highest heaven adored.

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This is in no way an ambitious translation, but rather is appealing in its simplicity and modesty. It uses mostly prayerbook words, adding relatively few new words or ideas. Each stanza makes an interesting statement, often by enhancing the comparison or analogy in the original prayerbook text.

This definitely is a late 20th-century translation, and one need only glance at a few lines from, say, Robert Bridges' 1899 translation to see a very telling difference in what hymn writers are striving for today.

2. Now, ere day fadeth quite,
we see the evening light,
our wonted hymn outpouring;
Father of might unknown,
Thee, his incarnate Son,
and Holy Spirit adoring.

This earlier version attempts in a way to recreate or bring along the whole ethos that originally surrounded the singing of the text. It is almost oriental in flavor, or at least it communicates a 19th-century English gentleman's idea of a gathering of third-century eastern Christians in some smokey, dark interior. Dr.

Tucker's new translation seems to say: That's all well and good, and we want to keep that, but this *Phos hilaron* is also alive and well today, standing very well on its own two feet, inspiring modern people and carrying their praises Godward, without benefit of historicity.

Moving up the coast, we come to a relatively new writer, Carl Pickens Daw, also an Episcopal clergyman. He grew up in a Baptist parsonage, and before studying for the ministry he taught English at The College of William and Mary. He is at the moment assistant rector of Christ and Grace Church, Petersburg, Virginia. He is a relatively young writer and wisely and typically restricts much of his effort to metricalization. However, he also has produced a number of hymns independent of parent texts, of which this is a fine example.

Like the murmur of the dove's song,
like the challenge of her flight,
like the vigor of the wind's rush,
like the new flame's eager might:
come, Holy Spirit, come.

To the members of Christ's Body,
to the branches of the Vine,
to the Church in faith assembled,
to her midst as gift and sign:
come, Holy Spirit, come.

With the healing of division,
with the ceaseless voice of prayer,
with the power to love and witness,
with the peace beyond compare:
come, Holy Spirit, come.

©Carl Pickens Daw. Used by permission.

This text was written to be carried by Peter Cutt's engaging music entitled *BRIDGEGROOM*, and together they form a powerful alliance. The

text is a very loose sort of *Veni Sanctus Spiritus* that answers the question (a) how? (b) to whom? and, (c) with what? At first this may appear to be a very thin framework on which to construct a hymn, but in this case the imaginative author has used the frame as an opportunity to compose some very good lines to the mind and hearts of the singer. Indeed, it makes a very promising beginning which ultimately is fulfilled in a fine conclusion. Interestingly, each stanza reveals some kind of gradual compression to coincide with the tension and climax in the music. This is very thoughtful writing that will serve the church well.

Erik Routley, of Princeton, N.J., writes both words and music, in addition to serving in his well-known roles as scholar, affectionate critic, and commentator. One wonders if the presence of this Englishman on our shores will provide some stimulus here for the kind of hymn-writing renaissance currently apace in his homeland. Doubtless he sees himself as something of a pot-stirrer and nothing would please him more than if he could participate in bringing about a similar regeneration here.

A challenge pleases him, and this colorful and unusual text he is dealing with "You shall know the truth and the truth shall make you free" (John 8:32). Now here is an abused line of Scripture if ever there was one, and I am constantly reminded of that when I walk out of my office and see it inscribed across the front of the Main Building of The University of Texas! To retrieve the line one has either to preach a half-hour sermon or tell a parable. Heretofore Routley does the latter, and what an ingratiating parable it is! The opening line is taken from a hymn written by his father.

The Dance Of Wisdom

God, omnipotent, eternal,
just and true in all your ways,
King of saints and Lord of angels,
far above all mortal praise,
you have made us, you have loved us
since those first rebellious days.

In that distant, wild beginning
all was storm and all was night;
came the Voice, the winds assuaging,
with the word, "Let there be light!"
Peace and beauty, life and wisdom
danced in their creator's sight.

"Silence this indecent dancing,"
Adam's children cried in hate;
"Give us back our private darkness,
and, if you come near our gate
we will crucify your wisdom:
leave our home inviolate!"

Lord, forgive us; Lord, restore us,
prodigal, unkind, uncouth;
rouse in us the mind of mercy,
make us lovers of your truth—
fit to hear it, fit to share it,—
so renew our primal youth.

Teach us to delight in justice,
virtue, peace, integrity,
join the dance of heavenly wisdom,
search and suffer fearlessly,
looking for that promised Kingdom
where your peace shall make us free.

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It is instructive to analyze how the author raises the right images here and carefully avoids those that would have tied him up in a complex exegesis. He's not begging the issue; he's simply trusting that the metaphor he is developing is sufficient to carry the theology.

One also must admire the way the piece is developed so that the final lines pack such an impressive punch. Stanza four is crucial in this, but one can work backwards from the last line and find that it's been prepared for all along the way, right back to the opening lines.

Sung to RHUDDLAN in A, this is a very effective hymn.

Technically Richard Wilbur is not a hymn-writer, but his "A Stable Lamp is Lighted" single-handedly makes him a significant contributor to the 20th-century American repertoire. It was written in the late '50s for a Christmas program at Wesleyan University, Middletown, Connecticut. He neither preaches nor essays here, but simply puts his poetic craft to work "in praises of the Child," creating an engaging text packed full of vivid and memorable images.

As a hymn, this poem appears in print in two versions: either in seven-line stanzas with no repetition of line 4, or in eight lines with lines 4 and 5 identical except for punctuation. I

think the eight-line version is better—more interesting, more poignant. The repetition midway through each stanza creates a larger rhythmic unit and a resonance that is impressive. Yes, there's a kind of caesura, but at the same time it interlocks

absolutely the two halves of each stanza. It's both a pausing and recharging. This is an interesting feature, I think, and the hymn still wanting a tune that adequately reflects this.

A stable lamp is lighted
whose glow shall wake the sky;
the stars shall bend their voices,
and every stone shall cry.
And every stone shall cry
and straw like gold shall shine;
a barn shall harbor heaven,
a stall become a shrine.

This child through David's city
shall ride in triumph by;
the palm shall strew its branches,
and every stone shall cry.
And every stone shall cry
though heavy, dull and dumb,
and lie within the roadway
to pave his kingdom come.

Yet he shall be forsaken,
and yielded up to die;
the sky shall groan and darken,
and every stone shall cry.
And every stone shall cry
for stony hearts of men:
God's blood upon the spearhead,
God's blood refused again.

But now, as at the ending,
the low is lifted high;
the stars shall bend their voices,
and every stone shall cry.
And every stone shall cry
in praises of the Child
by whose descent among us
the worlds are reconciled.

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Jeffrey Rowthorn teaches at the Divinity School and the Institute of Sacred Music at Yale, in New Haven, Connecticut. He edited *Worship Sup-*

plement, for use at the Divinity School, from which the following hymn is taken.

Lord, you give the great commission:
"Heal the sick and preach the word."
Lest the Church neglect its mission
and the Gospel go unheard,
help us witness to your purpose
with renewed integrity;
with the Spirit's gifts empower us
for the work of ministry.

Lord, you call us to your service:
"In my name baptize and teach."
That the world may trust your promise—
life abundant meant for each—
give us all new fervor, draw us
closer in community;
with the Spirit's gifts empower us
for the work of ministry.

Lord, you make the common holy:
"This my Body, this my Blood."
Let your priests, for earth's true glory,
daily lift life heavenward,
asking that the world around us
share your children's liberty;
with the Spirit's gifts empower us
for the work of ministry.

Lord, you show us love's true measure:

"Father, what they do, forgive."

Yet we hoard as private treasure

all that you so freely give.

May your care and mercy lead us

to a just society;

with the Spirit's gifts empower us

for the work of ministry.

Lord, you bless with words assuring:

"I am with you to the end."

Faith and hope and love restoring,

may we serve as you intend,

and, amid the cares that claim us,

hold in mind eternity;

with the Spirit's gifts empower us

for the work of ministry.

©Jeffrey Rowthorn. Used by permission.

Two other hymns of his have appeared quite recently in *The Hymn*: "Creating God, Your Fingers Trace" (Vol. 30, No. 2, p. 128), and "Earth's Scattered Isles and Contoured Hills" (Vol. 31, No. 2, p. 131). They are perhaps more impressive hymns than this one, but neither appears to be as popular. Doubtless this hymn says many things and uses many words that people want to say and use. And if this is true, this is good, for what he has given us here is a kind of summary of highlights of our Lord's ministry and its application to the present day. The hymn is actually quite newsy and the author easily could have fallen into the flat language of statement. He counters this tendency by using quotations in line 2 of each stanza and by providing a recurring refrain. In addition he gives the ear and mind clear progressions, not long on a phrase-by-phrase basis, by developing each stanza in pretty much the same way.

With John Webster Grant's translation of the *Veni Creator Spiritus*, we observe a leanness or chasteness of style. He teaches Church history at Emmanuel College, Toronto. His goal is to allow the rich imagery of the

original hymn to shine through the words. At this he is eminently successful, and it is difficult to imagine that someone will produce during the remainder of this century a finer translation than this.

O Holy Spirit, by whose breath
life rises vibrant out of death;
come to create, renew, inspire;
come, kindle in our hearts your fire.

You are the seeker's sure resource,
of burning love the living source,
protector in the midst of strife,
the giver and the Lord of life.

In you God's energy is shown;
to us your varied gifts make known.
Teach us to speak, teach us to hear;
yours is the tongue and yours the ear.

Flood our dull senses with your light;
in mutual love our hearts unite.
Your power the whole creation fills;
confirm our weak, uncertain wills.

From inner strife grant us release;
turn nations to the ways of peace.
To fuller life your people bring
that as one body we may sing:

Praise to the Father, Christ, his Word,
and to the Spirit: God the Lord;
to whom all honor, glory be
both now and for eternity.

©John Webster Grant. Used by permission.

This is a splendid hymn sung to KOMM, GOTT SCHÖPFER. "Gift of Finest Wheat" was the official hymn of the 41st International Eucharistic Congress, having been selected for that purpose by means of an international competition. The author is Omer Westerdorf, of Cincinnati. He has been a prolific writer and editor,

occasionally working under pseudonyms. Essentially this hymn is a mosaic drawn together from scriptural and liturgical sources. There is a good deal of this kind of sensible biblical hymn writing being done today in Roman Catholic circles; much of it is tedious. This is, however, a fine example.

REFRAIN:

You satisfy the hungry heart
with gift of finest wheat;
come, give to us, O saving Lord,
the bread of life to eat.

STANZAS:

As when the shepherd calls his sheep,
they know and heed his voice,
so when you call your family, Lord,
we follow and rejoice.

With joyful lips we sing to you
our praise and gratitude,
that you should count us worthy, Lord
to share this heavenly food.

Is not the cup we bless and share
the blood of Christ outpoured?
Do not one cup, one loaf, declare
our oneness in the Lord?

The mystery of your presence, Lord,
no mortal tongue can tell:
whom all the world cannot contain
comes in our hearts to dwell.

You give yourself to us, O Lord;
then selfless let us be,
to serve each other in your name
in truth and charity.

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Eucharistic Congress. Used by permission.

John Bennett is Professor of English and Poet-in-residence at St. Norbert College, in Depere, Wisconsin. His "Look there! The Christ, Our Brother, Comes" is a dramatic Easter carol, which, like Richard Wilbur's "A Stable Lamp is Lighted," transgresses the

expected liturgical bounds in favor of a wider picture, in the manner of many of the old carols. Just as Wilbur mixes up Christ's nativity and passion, so Bennett here combines his resurrection and crucifixion.

Look there! the Christ, our Brother, comes
resplendent from the gallows tree
and what he brings in his hurt hands
is life on life for you and me.

Joy! joy! joy to the heart
and all in this good day's dawning.

Good Jesus Christ inside his pain
looked down from Golgotha's stony slope
and let the blood flow from his flesh
to fill the springs of living hope.

Refrain

Good Jesus Christ, our Brother, died
in darkest hurt upon the tree
to offer us the worlds of light
that live inside the Trinity.

Refrain

Look there! the Christ, our Brother, died
resplendent from the gallows tree
and what he brings in his hurt hands
is life on life for you and me.

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This is the kind of text that might be described as "chewy"—interesting images and language that get our minds and mouths moving and go by at a good clip. In performance one sees and hears a steady succession of interesting and impressive pictures to follow that arresting opening line: in stanza one we have in quick order the *gallows tree*, the *hurt hands*, the *life on life*.

It is interesting that the author asks us to sing the word *inside* twice, both times as part of an unusual image. It really isn't my duty or anyone else's to try to explain exactly what he means here; the user is expected to expand his or her understanding of that word, to use that word as a starting place and fill out a good deal of its meaning from his or her own imagination. Thus there will not be universal agreement on exactly what we're singing here; what is being communicated is not a watertight exposition of truth. But the author asks us not to worry. He challenges us, asks us to grow, to trust him and ourselves and feel comfortable with what we bring to this text. This kind of overt invitation to interchange is much rarer in hymnody than in most other poetry. Indeed it could be somewhat problematic, for hymns by their nature are message-oriented, and the message has to do with what we firmly believe is eternal truth. Yet art by definition involves risk. What we have here then is an author asking us to bridge the apparent chasm between objective truth and risk. And the bridge he proposes to build will

consist of his craft and our good intentions.

Now there's another reason that few hymn texts expect this particular kind of audience participation. Hymns also have music. This brings a third participant into the process: the composer and his nebulous art. I'm not about to claim that this causes the scene to become somehow too crowded, that too many cooks will spoil the broth, though there is some truth to that. But I will point out simply that music always moves along through time, that it can't stop very long before it ceases to be music and becomes silence. Thus there's not much time for the words to sink in and for the user to savor them and participate in their definition. Therefore hymn writers who wish to arrange for this kind of intercourse with their audience must bear in mind that they are writing not for an arm chaired reader but for a singing congregation. In hymnody, poets must be especially careful to balance what they control and what they let go of. Two poems that push us about as far as we can go, if they are still to serve as hymns, are George Herbert's "Come, My Way, My Truth, My Life" and W. H. Auden's "He Is The Way." (Of course these weren't written as hymns to start with, but we've acquired them.) I do think Bennett's text is well within the realm of what we can expect of late 20th-century American Christians.

The Lutherans dominate the scene in the midwest. Perhaps they are under the guidance of their patron

saint, Martin Franzmann. Indeed, it will be very difficult to equal his "O God, O Lord Of Heaven And Earth" or his "Weary Of All Trumpeting" (which must go down as two of the truly great monuments of American hymnody), but there is a lot of activity going on in which one can find great hope. For example, it would be enormously instructive to be in a think tank with the following: Herbert Brokering, of Minneapolis; Jaroslav Vajda, of St. Louis; Martin Janzow, of River Forest, Ill.; and Gracia Grandal, of Decorah, Iowa.

Brokering is a clergyman, known to most American churchmen/women as author of "Earth And All Stars." He is extremely prolific and writes daily, in addition to working as a freelance minister and teacher.

Vajda is ordained into the Lutheran Church—Missouri Synod and now serves as book developer at Concordia Publishing House. His hymns, many of them translations from the Slovak, appear primarily in *Worship Supplement* (1969) and the *Luthran Book of Worship* (1978).

Janzow, also a Missouri Synod pastor, is Professor of English and Theology at Concordia Teachers College, River Forest. He has hymns in a number of collections; recently he re-translated the complete hymns of Luther, and these are available from Concordia.

Gracia Grindal first became known to many of us through her remarkable article "Lord Bless This Burning Pit Stop" (*Christian Century*, Jan. 15, 1975). Since then she has published extensively, including many hymns in the *Lutheran Book of Worship*. She is a member of the English faculty at Luther College.

With Brokering we often find an impressionistic kind of writing. The beginning lines of one of his recent

texts form an interesting companion to Bennett's text:

The breath of God is moving
the Spirit by the sea,
and God unfolds forgiving
inside a mystery.

Another of his texts, printed below is almost a skeleton, so little is down on the paper, so much left out. Perhaps there is too little here for this to serve as a hymn. The author has in mind the events of Holy Week, but obviously more is being attempted in this poem than simply giving sequence of events with a brief commentary. The thistle and thorn intrigue us especially, along with the unusual image of life being born in actions described here. We are invited to let our imaginations make a leap

Love, mercy, broken bread;
God is here and life is shed.

Love and mercy, ashes, dust;
God is here—in Him we trust.

Love and mercy, awful tree;
God is here—so let it be.

Love and mercy, silent hill;
God is here—O death be still.

Love, mercy, thistle, thorn;
God is here and life is born.

*Herbert Brokering.
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Vajda's "Now Greet The Swiftly Changing Year" originally ran "Greet, Man, The Swiftly Changing Year," but he changed the incipit in order to make it more inclusive. This is a cleverly written New Year's hymn derived from a Slovak original. It includes many of the themes traditionally associated with that time of year.

Now greet the swiftly changing year
with joy and penitence sincere;
rejoice, rejoice, with thanks embrace
another year of grace.

For Jesus came to wage sin's war;
this Name of names for us he bore;
rejoice, rejoice, with thanks embrace
another year of grace.

His love abundant far exceeds
the volume of a whole year's needs;
rejoice, rejoice, with thanks embrace
another year of grace.

With such a Lord to lead the way
in hazard and prosperity,
what need we fear in earth or space
in this new year of grace?

"All glory be to God on high
and peace on earth," the angels cry;
rejoice, rejoice, with thanks embrace
another year of grace.

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"Now The Silence," which looks quite astonishing on the page, is Vajda's best-known hymn. This is another impressionistic hymn, in this case having to do with worship. There is no punctuation and there is no finite verb. If the words *Now the* are omitted, more than a third of the

hymn is gone; but those words remaining are all excellent "key" words. Though it apparently was unintentional, the final Trinitarian reference is in the reverse of its usual order, which puts the Father's blessing at the end; a nice touch.

Now the silence
Now the peace
Now the empty hands uplifted
Now the kneeling
Now the plea
Now the Father's arms in welcome
Now the hearing
Now the power
Now the vessel brimmed for pouring
Now the Body
Now the Blood
Now the joyful celebration
Now the wedding
Now the songs
Now the heart forgiven leaping
Now the Spirit's visitation
Now the Son's epiphany
Now the Father's blessing
Now Now Now

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Why would foe Herod and his horde
so fear the birth of Christ our Lord?
Our Savior wants no earthly throne.
He reigns in faithful hearts alone.

A star led wise men from afar.
to find the bright and morning star.
The threefold noble gift they bring
declares this Child God, Man, and King
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The lines printed above are the first two stanzas of Janzow's translation of Luther's *Was fürcht'st due, Feind Herodes, sehr*, which in turn is based on Bishop Sedulius' *Hostis Herodes impie*. What a blazing translation this is! These are colorful words, vivid words, slightly raucous words that will captivate and feed our imaginations. I believe the ears and hearts of 20th-century Americans will inevitably respond to the theater of that amazing opening question put so

amazingly. What a word to rhyme with Lord! And yet the sense of it is perfect. Say that opening sentence out loud and hear the colors of those vowels and those resonating consonants. What a pleasure it would be to attend a service in which the officiant announced "Why would foe Herod and his horde" instead "As with gladness men of old!"

Now let's see what Janzow does with Luther's most celebrated hymn

A mighty Fortress is our God
strong Shield and sturdy Weapon,
Rock of defense and smiting Rod
when hordes of evil threaten.
Still fierce, our ancient foe
wants only our woe,
comes armed with brute might,
deceit and deadly spite.
In God alone is rescue.

To trust in our vain human might
would forge our quick surrender.
One Man wrings victory from the fight,
by God's choice our Defender.
You ask me for his name?
Christ Jesus, the same
who reigns on God's throne,
Lord Sabaoth alone.
He holds the field in triumph,

Though demons' roaring fills the world
intent on our damnation,
we scorn our fear and raise unfurled
the banner of salvation.
The prince of darkness scowls,
unceasingly prowls.
Fear not! his doom's sealed,
for God himself revealed
the simple Word that fells him.

That Word, despite all foes, will stand,
 and let them always hear it!
 The Word stands by us, his strong hand
 supplies his gifts and Spirit.
 And if foes take by strife
 goods, fame, kindred, life,
 then such be our loss,
 for we still keep the cross,
 we hold the crown and kingdom.

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This was written to go with the rhythmic version of the tune, which requires fewer syllables in the B-section, as well as bumps that are more jagged and sometimes in places that are different from those in the sorhythmic version. Again I must use the word *theater* in reference to this piece; here it is the theater of battle. I also must use the words *strong* and *sturdy*, and I take these right out of the first sentence of the hymn. These three words accurately suggest what the author is after. He is attempting to bring alive for modern Americans the vitality and power of Luther's original; the sturdiness, the blintness, the luminescence that Luther's original audience must have felt in their bones when they sang the hymn.

The job of every hymn translator is, of course, to provide for similar kinds of contemporaneity. One of the cheering developments of our time is the second great wave of translations we are receiving of German and Latin originals. I applaud these efforts

because I believe we are much closer to the circumstances that produced these hymns than the 19th century was. What was eloquent and powerful and subtle in the 19th century often comes off as euphemistic in these gothic times of ours.

We see in Gracia Grindal's works other attempts to dispense with some of the traditional expectations that increasingly are felt by modern writers to be not worth the cost they extract. I commend to the reader her excellent article "On Writing Hymns at the End of the Twentieth Century With a Postscript: Some thoughts (with examples) on a New Psalmic Hymnal Form" (*Church Music* 79, pp. 25-30). What she proposes there is far more dramatic than what is suggested by the text printed below, because she argues for a freer system of metrical organization as well as freer usage of rhyme and repetition. But we have here another translation of Luther, for purposes of comparison with the previous translation.

Out of the depths I cry to you;
 O Father, hear me calling.
 Incline your ear to my distress
 in spite of my rebelling.
 Do not regard my sinful deeds.
 Send me the grace my spirit needs;
 without it I am nothing.

All things you send are full of grace;
you crown our lives with favor.
All our good works are done in vain
without our Lord and Savior.
We praise the God who gives us faith
and saves us from the grip of death;
our lives are in his keeping.

It is in God that we shall hope,
and not in our own merit.
We rest our fears in his good Word
and trust his Holy Spirit.
His promise keeps us strong and sure,
we trust the holy signature
inscribed upon our temples.

My soul is waiting for the Lord
as one who longs for morning;
no watcher waits with greater hope
than I for his returning.
I hope as Israel in the Lord;
he sends redemption through his
Word.

We praise him for his mercy.

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Ms. Grindal seems more comfortable with traditional hymnic diction than was Mr. Janzow. For example, she is quite willing to have us sing "I cry to you" and "Incline your ear." They are, of course, from the psalm, as well as from Luther, but the *Lutheran Book of Worship* version of the psalm runs "have I called to you" and "Let your ears consider well," so there would have been grounds for a more dramatic departure from the usual translation.

There are some things our author cannot abide. Knowing the singing habits of American congregations, she is death on enjambments. Also, she will not reverse word orders for the sake of rhyme, and very rarely will she do it for the sake of the pulse or emphasis; if the words don't work as standard modern grammar she finds other words. The reason she can allow herself to work this way is the manner in which she handles rhyme. And this is my main point: because

she accepts many half rhymes she can get a more natural word flow, and furthermore, she can sometimes say simply and easily what before required a good deal of gymnastics. She calls *faith* and *death*, for example, sufficiently rhyming to do their job, and what new possibilities this opens up for her! In other hymns she rhymes *God* with *need*, *Christ* with *trust*, *peace* with *grace*. She has no trouble rhyming *before us* and *is for us*, which by the traditional definition would be outright repetition.

Now, if a text is to be sung by a congregation to what we call a hymn tune, then it has to have a stanza feeling. But our author would answer that these half rhymes effect a sense of closure sufficient to preserve the feel of a stanza pattern. This is an enormously helpful idea, especially when working with translations. I would like to see Ms. Grindal have at the Bach cantatas.

Herbert O'Driscoll is Dean of

Christ Church Cathedral, Vancouver, British Columbia, and the author of a number of books and radio and television scripts. His hymns appear in hymnals in several countries. Though this man has written many

up-to-date hymns on very timely topics, I include here a lovely devotional hymn that seems like it could originally have been scrawled inside the cover of some medieval prayer-book.

There was a maid in Nazareth,
rich with child was she,
this be my prayer, that day by day
Christ be in me.

There was a man all crucified,
him every eye did see;
my heart that cruel hill, his cross
my living tree.

There was a king whom death did
make
prisoner, yet came he free;
he will if I but own him Lord
rise within me.

Blows there a mighty wind, a fire
binding yet setting free,
making me one with other hearts
all loving thee.

Mine then for faith this child and man,
life won from death in strife;
this be my way and this my truth,
this be my life.

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Indeed, the whole hymn is disarming in its gentle patinated tone, with those old-fashioned tenses, those effective reversals, the choice of pronouns, and especially the complex, deep-flowing sentiment that is communicated. One wonders if this particular piece exhibits in hymnody what is occurring today in many other artistic disciplines: a kind of affectionate liaison with the past, along with the ability to be comfortable in one's modernity rather than assertive in it.

Frank von Christierson is a semi-retired Presbyterian minister living in Roseville, California. He has written more than 50 hymns, many of which have been published by the Hymn Society of America and have appeared in about a dozen hymnals. "Eternal Spirit of the Living Christ," a fine devotional hymn on prayer and what it means to be in Christ, has gone through some revision to get to its present state. For example, in the version printed in *The Hymn* of January, 1974, the first two lines of stanza three ran:

Come with the strength I lack, the vision clear
of neighbor's need, of all humanity.

His revision tightens the construction, but, in fact, the whole hymn is somewhat stream-of-conscious, like an improvised prayer. These are deeply felt phrases that are joined by spirit as much as by grammatical con-

struction. The two are not mutually exclusive, but in this case, the looseness communicates a certain striving for words that seems to prove the point of the hymn.

Eternal Spirit of the living Christ,
I know not how to ask or what to say;
I only know my need, as deep as life,
and only you can teach me how to pray.

Come, pray in me the prayer I need this day;
help me to see your purpose and your will—
where I have failed, what I have done amiss,
held in forgiving love, let me be still.

Come with the vision and the strength I need
to serve my God and all humanity;
fulfillment of my life in love outpoured—
my life in you, O Christ, your love in me.

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Writers of Music

We have in North America a great many writers of hymn music—many more of them than writers of words. Thus I shall have to keep my comments to the barest minimum.

As before, I wish to write about real people and what they're creating, and not about issues or musicology. But I would drop the ball very badly if I didn't first make some brief mention of a few current themes in the hymn music field to which no particular person's name could be attached.

For example, we steadfastly continue in our interest in Negro spirituals, more recently those of the North as well as those of the South. In addition, we still find a valuable source of repertoire in tunes such as those appearing in various early collections similar to William Walker's *Southern Harmony*, 1835. There is increasing interest concerning the tunes of our non-English speaking cultures such as the native Indian, the French speaking, and the Spanish-speaking. Some of the lesser luminaries of the 19th century are receiving a second look: for example, John Zundel, Philip Bliss, Robert Lowry, and (though he is not really lesser) Lowell Mason. Concerning our European heritage, the harmonization and rhythmic forms of plainsong and

choral are receiving a great deal of attention. And finally—and perhaps this comes unexpectedly—we are beginning to think much friendlier thoughts toward the Victorian composers and some of their colleagues who came slightly before and after. Indeed, we occasionally must throw out old notions about three flats and three-quarter time, and how accidentals are evil if they appear in a hymnal. But after we've done that, we find a good deal to be happy about in some of the works of Horatio Parker, and his transatlantic partners John Stainer, C. H. H. Parry, Arthur Sullivan, and Samuel Sebastian Wesley.

When we turn to composers who are writing hymn music today, we must begin first with Calvin Hampton. Though not quite an *enfant terrible* of hymn tunes, he is doubtless the most imaginative and therefore the most talked about. There are people who write wilder things, but whether their music could be rightfully be called hymn tunes is debatable. Hampton's tunes seem to fall rather comfortably into the post-modern movement. Essentially they are congregational songs in which the melodies relate as much to Schubert as to Crüger, as much to Debussy as

to Bourgeois. The melodies are supported and surrounded by real accompaniments in which the harmonic language ranges all the way from late Beethoven to Sondheim. His T. HELENA, for example, brings alive in a superb way Faber's "There's A Wideness in God's Mercy." (See the musical examples, pages 154-158.) G. A. has brought together many of his tunes in *The Calvin Hampton Hymnary* (1980). It is a breath-taking collection. Hampton is organist-choirmaster at Calvary Church in New York City. Just a short trip across lower Manhattan is the General Theological Seminary, where David Hurd teaches and performs. He is a writer of the Hampton type, but he is no mere imitator. His best work probably is the lyrical ROBERTSON. (*Songs of Thanks and Praise*, no. 79, Hinshaw, 1980).

We will look briefly at two other Episcopalians. Alec Wyton, renowned New York organist-choirmaster, writes very economical little tunes, with short stanzas that contain relatively few voices and frequent repeated motifs. Two of his best are KIT SMART and SHORNEY (*Ecumenical Praise*, nos. 28 and 35, Hope, 1977). Richard Wayne Dirksen, at the Washington Cathedral, has written only a handful of tunes, but among them are CHRIST CHURCH and VINEYARD HAVEN (*Ecumenical Praise*, nos. 20 and 8). The latter Erik Routley has called the greatest American hymn tune of the 20th century.

Speaking of Dr. Routley, his HARP THORNE is becoming well known in many areas (*Hymns III*, no. I-244, Church Hymnal Corp. 1979). It has a rugged character about it and handles a potentially difficult meter with finesse. His WOODBURY (*Ecumenical Praise*, no. 30) requires

more growing-in time, but it is a rewarding and powerful piece. The harmonic colors and the shape of the melody suggest to me the influence of Hampton. Fans of this piece are avid; perhaps here at last is the tune that will sell Wesley's "Come, O Thou Traveler Unknown" to American congregations.

Richard Proulx is Director of Music of Holy Name Cathedral (R.C.) in Chicago. His CAMANO is one of those etched-in-granite tunes. (This music is included among the examples.) The shifting modality, and the well-turned tune with its expansive stride give a certain rustic dignity to a text. Proulx has harmonized many tunes with facility and sensitivity. His PERSONET HODIE (*Songs of Thanks and Praise*, no. 21) offers a refreshingly spare option to the Host version. His arrangement of DISTLER (also called TRUMPETS) is my idea of perfection (*Songs of Thanks and Praise*, no. 76).

Graham George, the illustrious Canadian composer, is well known to many of us because of his THE KING'S MAJESTY (*The Hymn Book*, no. 449, Anglican Church of Canada and the United Church of Canada, 1971), which appeared originally in the *Hymnal* 1940. Less known, but perhaps equally distinguished is GRACE CHURCH, GANANOQUE (*The Hymn Book*, no. 175) which was first published in the *Methodist Book of Hymns* of 1964. Both tunes were written to correct rather unhappy marriages of text and tune. They have not caught on 100%, but several recent hymnal editorial boards have taken decisive steps in their favor by omitting the former tunes altogether.

Another Canadian, Derek Holman, wrote CARN BREA (*The Hymn Book*, no. 158) at the request of editors of *The Hymn Book*. There is a familiar and folksy attraction about it to which

congregations respond robustly. The music rolls on and on, and develops substantial power, especially in the third and fourth lines.

Barrie Cabena provides us with ATKINSON (*Lutheran Book of Worship*, No. 237, Augsburg Publishing House, 1978). This jubilant music is one of those tunes that breaks a number of the usual rules; for example, look at the dramatically reversed phrase shapes and the extended vocal range. But it does so with such panache that it comes off splendidly and refreshingly. Both ATKINSON and CARN BREA must not be taken too fast, if they are to be allowed to unfold properly.

The new *Lutheran Book of Worship* chronicles the achievements of many of the Lutheran composers. Carl Schalk is well represented by NOW (no. 205), a wonderful setting for Vajda's "Now the silence." Though the text is but a single long stanza (which often spells disaster for congregational singing). Schalk overcomes the problem by using the same winsome theme five times over, at two different pitch levels. Then this is rounded off by a tri-partite coda; simple, thoughtful writing. His FORTUNATUS NEW (no. 118) is a sturdy and effective tune, but it should not replace the traditional tune for the Fortunatus text. It carries Kaan's "For the healing of the nations" wonderfully well.

Jan Bender's WITTENBERG NEW (no. 396) was written for Martin Franzmann's "O God, O Lord of heaven and earth." This is powerful theology with powerful music to match. Though the text now has been doctored almost to death, the splendid writing of Jan Bender fills in to help carry forward the power of the message.

Dale Wood provides EDEN CHURCH (no. 367) which is cut from a sturdy

cloth similar to Schalk's FORTUNATUS NEW. His WOJTKIEWIECZ (no. 393) is a well-designed tune that congregations can sing almost by instinct. It should go far, because it is in a meter in which many new texts are appearing.

Richard Hillert wrote a lovely and ingenious tune in GRANTON (no. 378). Vajda's text consists of stanzas of three lines, except for the last stanza which has only two lines. Thus the composer provided a three-line tune which, for the last stanza, can stop satisfactorily after the second line.

The *Baptist Hymnal*, (Conventions Press, 1975) reveals a variety of musical styles representing many of the themes sounding in that side of the denominational spectrum. Buryl R. uses some of the same liberties as Calvin Hampton, but toward a different end. His RAYMER (no. 39) uses a pop-style melody with a refrain and harmony. Originally it was a church anthem, but was converted into a hymn tune due to popular demand. His REMEMBRANCE (*Supplement To The Book of Hymns*, no. 912) is much like a vocal solo over a bass guitar part. There is much arpeggiation in the inner accompaniment, as well as the characteristic thirds-relationship in the harmonic movement.

Kurt Kaiser's popular PASS IT ON (no. 287 in the *Baptist Hymnal*) is of a similar genre. It is excerpted from a youth musical from the late '60s, *Teaching It Like It Is*.

William J. Reynolds provides a handsome folk-like tune in MORRIS PROCTOR (no. 98). His sunny tune called SIMS appears at no. 498 in an abridged form, and in its full version in the *Methodist Book of Hymns*, No. 533. This is not, I believe a perfect marriage of text and tune. It is quite good with Gladden's "Behold the sower!"

Fred Bock is well represented in his *Hymns For The Family of God* (Paragon Associates, 1976). Here is a composer with a fine gift for hymn arranging in the evangelistic mode. His free harmonization of MARION (no. 394) is very good. There are a number of free harmonizations printed right in the book; some are a bit too much for my taste. Bock's elegant arrangement of I WONDER (no. 183) is a significant addition to the Christmas repertoire.

Betty Pulkingham is a composer of expansive skill in several idioms. A select representation of her work can be found in *Songs for Celebration* (Church Hymnal Corporation, n.d.). This collection of mostly folk music was edited by George Mims. SONG OF GOOD NEWS (no. H-309) is Ms. Pulkingham's simple but effective arrangement of a traditional Israeli song with new words by Willard Sabusch. Her SOUTH COLLEGE (no. H-290) is a majestic setting of Wesley's "Lo, he comes with clouds descending."

Carlton Young has had many roles in shaping American Church music in recent decades. He is of course a composer, but, of equal importance, he is also a collector and editor. His various *Songbooks*, the most recent being the *Choirbook For Saints and Singers* (Agape, 1980), have been valuable resource materials. His harmonizations of CHARLESTOWN and BLANE (*Book of Hymns*, nos. 426 and 256) seem destined to become classics. One of his new tunes, the charming and innocent CREDO (*Supplement to the Book of Hymns*, no. 854), offers a simple appeal that characterizes much of his music.

V. Earle Copes wrote a superb hymn tune when he produced KINGDOM for the *Book of Hymns* (no. 114); unassuming, memorable, and unfeigned: qualities that benefit the

texts it carries.

Austin Lovelace has been well known to choirs for many years. He also is an arranger of hymns, and one of his loveliest is the recent DOVE OF PEACE (*Ecumenical Praise*, no. 84). Characteristically, this is an American folk tune arranged neatly and simply. His original tune ECOLOGY (no. 75) exhibits the same characteristics.

Jane Marshall is both composer and poet. Her text "Where Science Serves," is a remarkable testimony to her skill with words. (See *Supplement to the Book of Hymns*, no. 973). Her music entitled ANNIVERSARY SONG from the same book, reveals the same expert hand with a thoughtful touch. (It is included among the examples accompanying this article.) One can only admire her melody constructed so unpretentiously of ascending intervals, stepwise motion, and, at the cadences, consecutive thirds to zero in on the *final*. Nothing is really new about this melody; but it is written simply, gracefully and thoughtfully. The harmonization is designed to enhance and support the momentum generated by the tune.

Richard Wetzel's NEW DANCE (*Ecumenical Praise*, no. 72) is a mysterious and gorgeous tune that enables congregations to sing Auden's "He is the way." It first appeared in the *Presbyterian Worshipbook* (1972) and is spreading from there.

Finally I must mention some people who have contributed only a few pieces to the hymn music repertoire, but whose contributions have been significant. Ned Rorem wrote an engaging tune called PURE HEARTS: see *Hymns III*, no. H-158 for his final version. Gerald Near's LOWRY (*Hymns III*, no. H-104) reveals a wonderful sense of what helps a con-

gregation sing beautifully. William Albright's *ALBRIGHT—FATHER WE THANK THEE* (*Ecumenical Praise*, no. 1) is a most imaginative piece calling for accompaniment by many optional instruments in addition to keyboards. Among these instruments are glockenspiel, glass harmonica, handbells, tuned goblets (*arco*), and electric piano. Most congregations will require a conductor for this

hymn. And, pushing us toward our limits is Richard Felciano's *COSMIC FESTIVAL* (*Ecumenical Praise*, no. 4). Here the singers have four musical capsules which they perform in accordance with a kind of flight chart. This is accompanied by electronic tape sounds. This piece also requires a conductor as well as some advanced rehearsing.

Conclusion

Hymn writing is alive and well on this continent. We have many authors and composers who are producing good work. Our relative lack of a single tradition challenges us and keeps us open to risk. Furthermore, it seems that we are maturing into an era when those who wish to enrich hymnals can have communication with those who would like to toss them out. Basic issues are being addressed, with the benefit going to both sides.

Hymn singing is experiencing something of a renewal, fed by new materials from our own writers and those in England. The variety and quality of new hymnals proves my point. The quality of hymn accompanying in many places is quite good, and there is a good deal of grass roots work being done in this area.

On the other hand, there are problems as well. Many of our most gifted artists do not attend church and don't have any knowledge of what the church needs. Further, the wide diversity of styles of worship in North America makes it difficult for a writer to know the intended audience. And in our society as a whole it is difficult to find overarching guidelines with which one could make any kind of artistic judgment. Our diversity and the sheer velocity of change in our lives precludes the

steady gaze required to determine standards. And without standards, excellence is very, very hard to come by.

Though we can be good at language, TV and a number of other public figures seem to suggest that one day we will be back to communicating with gestures and grunts. Appreciation for words and for musical sound is not very well cultivated in many of our schools. Most of us do not have time to think, to get good ideas, and then to implement them with directness and precision.

With all these things in mind, I offer these half-dozen recommendations for the cause of good hymnody.

1. Based on its identity, the Church should provide a milieu within which artists can work. This will never mean an anything-goes posture: there means standards and judgment, challenge, and, finally, reward.

2. The Church should give evidence that it really wants and trusts good art. It must not communicate that it counts a paint-by-number picture of Jesus equal to the Sistine Chapel. This has nothing to do with complexity; this has to do with the theology of creation. Excellence carries with it the signature of God; it reveals our ancestral resemblance to the perfect Creator. What we have are gifts that we are called upon to

turn. The Church has communicated to too many good people that it expects of them only the average, only the mediocre. This is tantamount to blasphemy.

Not everything the Church does can be the result of market research; usually that will just lock us into what we know. Detroit's downfall has been that the Japanese car builders gave us a level of excellence we did not imagine we could have. The Church must aspire in what it does.

Good art should not be violated. Though we change, and therefore a hymnal must change to respond to who we have become, there is something in excellence that is, by definition, invulnerable. It transcends the ordinary to touch deeply the best within us. Every alteration of a text or tune therefore becomes a moral issue. There needs to be a sense of scale; we now have too many hymnals in which smaller issues have clouded the larger issues.

3. The Church must teach. Congregations need to know the Bible and its stories and images if they are to gain the full benefit of hymn-singing. Churches, by example, must teach careful and precise use of language. Church must lead people to expect much of worship and hymnody.

Hymns must be taught and rehearsed. We are in a dilemma: our society does almost no group singing other than in church; at the same time we are being presented with a substantial body of new material. Unless we behave accordingly, this will mean real trouble. Musicians or clergy must hold rehearsals in which the new congregation learns and practices new materials. Ultimately this will result in the joint ownership of that material. This is, of course, exactly the

goal.

More and more, good hymn singing depends on performance practice, the lifting of the hymn off the page and toward the arena of the folkloric. Diversity is of the essence. This will require occasional instructions or mini-rehearsals immediately before singing.

4. Writers, both authors and composers, must write for the Church primarily and for themselves secondarily. They must be within the Christian pilgrimage, understanding the basic theological premises of the Christian life. They must attend services in order to understand how hymns are used.

5. Writers must remember that hymn singers are just like everyone else; usually they are not theologians or musicians. However, by virtue of their humanity, they are susceptible to communication by art. Musicians and poets can write hymns if they remember that they are theology. Theologians can write hymns if they remember that they are art. Persons who occupy the pew can write hymns if they know some theology and some art.

6. Writers must remember that hymns are public art for people who have a history. The Church cannot discard its vocabulary and images. Words are our primary symbols; no one knows this better than writers. If we want to communicate deeply to congregations the essence of our faith, words such as *meaningful*, *celebrational*, *affirmational* and *dialogical* ultimately will fail us. We must find a good tune and then give them something like this:

The crowd would have been satisfied
to see a prophet crucified.

They stumbled on a mystery:

Messiah reigned from a tree.

(J. W. Grant)

Example 1

Frederick W. Faber, 1814-1863

ST. HELENA 87, 87.
Calvin Hampton

Introduction

Organ

Obligato for flute or violin (last time only)

1. There's a wide - ness in God's mer -
2. For the love of God is broad -
3. Fear - ful souls, why will you scat -

cy Like the wide - ness of of the sea;
er Than the meas - ures of of our mind,
ter Like a crowd of fright - ened sheep?

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There's a kind - ness in his jus -
 And the heart of the E - ter -
 Fool - ish hearts, why will you wan -

tice Which is more than lib - er - ty.
 nal Is most won - der - ful - ly kind.
 der From a love so true and deep?

There is plen - ti - ful re - demp - tion In the blood that has been
 If our love were but more sim - ple We should take him at his
 There is wel - come for the sin - ner And more gra - ces for the

shed; There is joy for all the mem - bers
word, And our lives would be the all sun - shine
good; There is mer - cy with the Sav - ior,

In the sor - rows of the Head.
In the sweet - ness of our Lord.
There is heal - ing in his blood.

after last stanza — optional
A - - - men.

rit. — last verse

* Solo instrument may play this interlude each time, in which case the organ should omit it after the final stanza.

Example 2

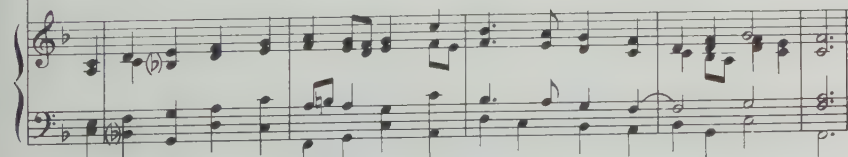
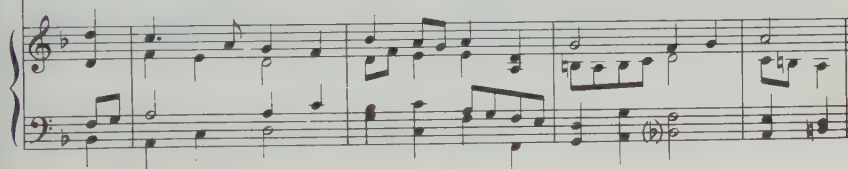
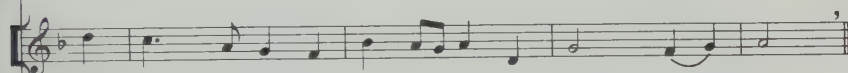
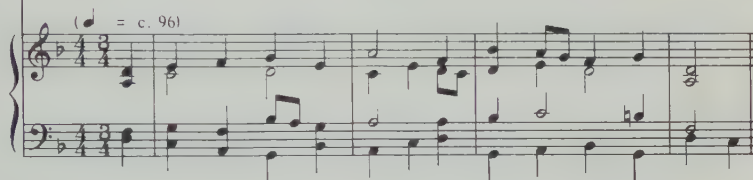
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Richard Proulx

DESCANT



MELODY



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Example 3

ANNIVERSARY SONG
11 11. 11 11.
Jane Marshall

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The Explosion of Popular Hymnody

Donald P. Hustad



Donald P. Hustad, Professor of Organ and Church Music at Southern Baptist Theological Seminary, Louisville, Kentucky, is a member of the Editorial Advisory Board for *The Hymn*. His publications include *Hymns for the Living Church* (Hope, 1974), *Dictionary-Handbook to Hymns for the Living Church* (Hope, 1978), and *Jubilate! Church Music in the Evangelical Tradition* (Hope, 1981).

Some readers may question the decision to give space to "popular hymnody" in a responsible journal of the church's music. But probably few would be disturbed if an article were devoted to Peter Scholte's "They'll Know We Are Christians by Our Love." Scholte's song is simply the most widely known example of the unsophisticated hymns which have flooded the church and the marketplace during the past 25 years, ignoring both cultural and theological barriers. Pop hymnody has been enjoyed by Roman Catholics and penecostalists, and by most others in between.

We must begin with definitions. "Hymnody"—in this study—refers to sacred music sung by the congregation. Not that it was written for that purpose! Many of these examples were intended for performance by a soloist or a group—in a church-sponsored coffee-house, in itinerant performances in church services or municipal concert halls, or in "the electronic church." The tradition is at least as old as modern revivalism; in the 19th century, Ira D. Sankey and Philip P. Bliss introduced their new gospel hymns as solos, and the congregation almost immediately adopted them as their own. In an atmosphere in which a comparative amateur becomes accepted as a gifted

songwriter and soloist, individual members of the audience hurry to join the fun! Witness some fairly sophisticated congregations today singing Malotte's "Lord's Prayer" as part of the liturgy!

"Popular" has much the same meaning as when ethnomusicologists differentiate between entertainment music and "art music." It denotes hymnody that has wide and immediate appeal, though it may not possess the polished craftsmanship of "serious" hymns. Its use of simple, everyday language—almost non-poetic—results in an ephemeral quality; few of these "hymns" find their way into standard hymnals. In the long tradition of "renewal hymnody," they are usually based on previously-secular poetic models, and much of their appeal is traceable to the "secular" character of the accompanying tune. In the contemporary scene the styles are multiple and we will rarely pause to identify them—gospel (both "Fanny Crosby" gospel and "Black" gospel), folk (usually traceable to the neo-modal style of "Peter, Paul and Mary"), country (including "country-western"), ballad, Broadway, and even "soft rock." Finally, because this is popular hymnody, it is also commercial. The absence of these songs in typical hymnbooks is at least partly due to

the sizeable royalties demanded by the owners.

The Beginnings

The most recent movement actually began in England, first with Anglicans. In 1960 Father Geoffrey Beaumont released his *Twentieth Century Folk Mass*, to be sung by a cantor with congregational responses, and set to "swing band" music which was even then out-of-date. Beaumont's associates in the Light Music Group of the Church of England also composed similar tunes for use with historic hymn texts. Their announced Credo was that worship should include not only the "great and lasting music of the past, but also the ordinary and transient music of today, which is the background to the lives of so many." Evangelicals and free church groups in Britain (including the Salvation Army) quickly

joined in, developing new music pop, folk and rock styles-obviously imitating the Beatles in order to appeal to the younger crowd.

Probably the most gifted British bard of the period (whether or not I want to be associated with the Light Music Group) is Sydney Carter. He will probably not be acknowledged by the items which attracted the most attention—"Lord of the Dance" and "It Was on a Friday Morning." But *The Hymnal of the United Church of Christ* (1972) includes two Carter pieces, "Every Star Shall Sing a Carol" may well be argued to be a true classic hymn, but the "When I Needed a Neighbor," is quite clearly in the pop idiom.

Every star shall sing a carol,
Every creature high or low,
Come and praise the King of heaven
By whatever name you know.
God above, Man below. Holy is the name I know.

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When I needed a neighbor, were you there, were you there?
When I needed a neighbor, were you there?
And the creed and the color and the name won't matter.
Were you there?

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In the United States, two Presbyterian clergymen have collaborated to produce a large quantity of popular hymnody in connection with their movement to encourage renewal of worship forms. Richard Avery and Donald Marsh have already devoted more than 15 years of their unique ministry, "at home" in the First Presbyterian Church of Port Jervis, NY and disseminated in workshops all

over the country. Their services and their music demonstrate that the preoccupation of liturgical leaders has shifted rather suddenly from historical matters ("What is proper?") to a more pastoral concern ("What is relevant?"). Furthermore, "relevance" somehow equated with an entertaining quality in the text and the music, even when the intent is nobler. It seems undeniable that a certain exist

tialism influenced these liturgists; they were supported by a number of theologians (e.g., John Killinger, *Gave It to the Spirit*; Sam Keen *Manifesto for a Dionysian Theology*) who insisted that there must be certain quality and emotional intensity *experience* in worship.

The Avery-Marsh duo has written hymns on many different theological themes, and still going strong. Some of the best were included in their first

publication *Hymns Hot and Carols Cool* (1967) and in later offerings—"Hey! Hey! Anybody Listening?"; "What Makes the Wind Blow?"; "Love Them Now"; "I Was Glad"; "We're Here to be Happy" and "I Wonder Why." The last-named song has some barbs which fasten onto the memory long after the melody has disappeared, so that it is impossible to label it "sentimental" and "hackneyed." Selected stanzas illustrate this:

I wonder why, I wonder why
If his disciples were like us here
Why they all left him and ran in fear
As the world did crucify, crucify him?
Oh, I wonder why?

I wonder why, I wonder why
If they were soldiers like boys we know
Why they all beat him and mocked him so
Then went out to crucify, crucify him?
Oh, I wonder why?

I wonder why, I wonder why
If they were leaders like those we trust
Why they were cruel and so unjust
When they judged to crucify, crucify him?
Oh, I wonder why?

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In addition to Peter Scholtes, one of the best-known Roman Catholics in the singing revival is Ray Repp. He has written "Clap Your Hands," "Forevermore," "Shout from the Highest Mount," and many scripture paraphrases and liturgical texts, including this offertory song.

Of my hands I give to you, O Lord,
Of my hands I give to you.
I give to you as you gave to me;
Of my hands I give to you.

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Beyond question, the fevered interest in popular hymnody in the more liberal and liturgical churches has subsided. But it is still possible to remember, and occasionally to hear, "Joy Is Like the Rain" (Medical Mission Sisters), "The Church Within Us" (Kent Schneider), "Whatsoever You Do" (Wm. F. Jabusch), "Praise God, Hurray" (Don and Nancy MacNeill), "Turn! Turn! Turn!" (Pete Seeger), "We Shall Overcome" (traditional), and many others.

Revivalists Join In

The first reaction of the more conservative and revivalist churches to these new sounds was a little surprising when we remember that popular hymnody is germane to their tradition. For one thing, they had recently become aware that their worship was not sufficiently theocentric, and had begun to learn more classic hymns. Also, these were strange new sounds to them, not the familiar gospel hymns of the Bliss-Sankey-Crosby-Gabriel-Ackley tradition. Furthermore, they were accustomed to singing popular melodies to "experience" words, not to expressions of praise and adoration. Finally, the new music was suspect because it had originated with their traditional critics and rivals. After long enduring the taunts of their more sophisticated neighbors, revivalists may have decided that they were at least partially right. But they had barely started uphill toward the promised land of "better music" when they met their former critics coming down, strumming guitars and singing folk (and even rock) melodies!

In the resulting confusion, many conservative churches at first rejected the new hymns as "unworthy." They saw no connection between them and their beloved gospel hymns, which were based on secular forms of an earlier day. To be sure, they were still learning new gospel songs, principally those of John W. Peterson, who considered himself to be a successor of the Sankey-Towner tradition, though some of his recorded tunes (like "It Took a Miracle") had enough contemporaneous quality to find a slot in juke boxes. His texts were mostly preoccupied with Christian experience (e.g., "Heaven Came

Down and Glory Filled My Soul," "No One Understands Like Jesus," and "There's a New Song in My Heart.")

Of course, the fundamentalist and revivalist churches knew some other musical styles. Particularly in the South, the shape-note tradition had developed hymns which had some relationship to Black spirituals, but perhaps more to barbershop quartet arrangements. They are sometimes labeled "Southern gospel," and some of the earlier examples were "Just a Little Talk with Jesus" (Cleavant Derricks) and "Precious Lord, Take My Hand" (Thomas Dorsey); in modern times the style is perpetuated with items like "Rise Again" (Dallas Holm), and "He Was There All the Time" (Gary Paxton). Again, Hollywood and Nashville stars often included sacred music in their repertoire, and frequently wrote it themselves. Some of it was "western" in effect, and some would simply be called "ballad" ("It Is No Secret" by Stuart Hamblen, "Have Faith, Hope and Charity" by Roy Rogers and Dale Evans, and "Tenderly He Watched Over Me" by Scotty Wiseman).

Among these gospel-singing groups, the first really new expression came from another Hollywood personality, Ralph Carmichael, who grew up in the musically-rich climate of the pentecostal Angelus Temple and first made his living by arranging and conducting recording sessions for singing stars like Nat King Cole and Brenda Lee. Carmichael wrote "In the Stars His Handiwork I See" for one of the early Billy Graham films; it expresses something of the questioning-rebelling of the youth-dominated 1960s.

In the stars His handiwork I see,
On the wind He speaks in majesty,
Though He ruleth over land and sea,
What is that to me? (Refrain)

I will celebrate nativity
For it has a place in history,
Sure, He came to set His people free,
What is that to me?

REFRAIN:

Till by faith I met Him face to face,
And I felt the wonder of His grace,
Then I knew that He was more than just a God who didn't care,
Who lived away out there,
And now He walks beside me day by day,
Ever watching o'er me lest I stray,
Helping me to find that narrow way,
He's everything to me.

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Carmichael is so musically gifted that his poetic talents are almost overlooked. His version of Psalm 23 may be one of few modern songs that will outlive its own generation. "The New

23rd" is vintage Carmichael, with a delightful variety of phrase length, and fresh words which still recall the King James scripture.

Because the Lord is my Shepherd,
I have everything that I need.
He lets me rest in meadows green
And leads me beside the quiet stream.

He keeps on giving life to me,
And helps me to do what honors Him the most.

Even when walking thro' the dark valley of death, valley of death,
I will never be afraid, for He is close beside me.
Guarding, guiding all the way,
He spreads a feast before me in the presence of my enemies.

He welcomes me as His special guest with blessing ever flowing,
His goodness and unfailing kindness shall be with me all of my life,
And afterwards I shall live with Him forever, forever, in His home.

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It should not be guessed that the new styles would permanently displace the traditional gospel song, with its more predictable form and poetic-melodic style. The mantle of John W. Peterson was passed to a

young couple from the Hoosier state—Bill and Gloria Gaither, who grew up in the Church of God whose headquarters, college and seminary are nearby at Anderson, Indiana. It is reported that Bill and Gloria "re-

ceived inspiration" for writing their hymn-songs by listening to the "burdens" of contemporary secular music, and writing theological answers.

As with much popular hymnody, it is difficult to explain the genius of Gaither songs. Invariably the central meaning is contained in the refrain, and usually encapsuled in just one contemporary-sounding phrase—"Let's just praise the Lord," "Jesus is Lord of all," "There's something about that name" (Jesus), "Because He lives I can face tomorrow," "I'm

so glad I'm a part of the family of God," "He made something beautiful of my life," "He touched me and made me whole," and "The King is coming."

The songs which have caught the public ear generally have very loose structure, with little poetic discipline or continuity of thought. Though one of the strongest is "Because He Lives," and it has remarkable appeal sung on stage by the Gaither trio, it will probably not become a congregational classic.

God sent His Son, they called Him Jesus;
He came to love, heal, and forgive;
He lived and died to buy my pardon,
An empty grave is there to prove my Savior lives.

REFRAIN:

Because He lives I can face tomorrow;
Because he lives all fear is gone;
Because I know He holds the future,
And life is worth the living just because He lives.

How sweet to hold a new-born baby,
And feel the pride and joy He gives;
But greater still the calm assurance,
This child can face uncertain days because He lives.

And then one day I'll cross the river;
I'll fight life's final war with pain;
And then as death gives way to victory,
I'll see the lights of glory and I'll know He lives.

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To center our attention on the work of a few hymnists is misleading, because of the scores of prolific writers who have appeared. Most individuals have worked in all forms we will mention, and they are usually patronized according to denominational affiliation or publisher loyalty. We have, to use an old-fashioned phrase, "an embarrassment of riches." None have achieved the acceptance of the Gaithers, though a few have occasionally displayed more

creativity and better craftsmanship. Perhaps the most significant are Andra  Crouch (To God Be the Glory), Ken Medema (The Gathering), and Wm. J. Reynolds (People to People). Other gifted writers of ballads, folk songs and gospel songs are: Otis Skillings (Come, Join the Celebration), Paul Johnson (Make Us One), Dottie Rambo (If That Isn't Love), Ragan Courtney (His Gentle Look), Anne Herring (The Easter Song), Tedd Smith (There's a Quiet Under-

standing), Buryl Red (In Remembrance of Me), John F. Wilson (Who's This Boy?), Jack Hayford (Jesus Christ Is Alive), Mark Blankenship (As We Gather Around the Table),

David Danner (Joy Comes in the Morning), David Matthews (Creature Praise), and Phillip Landgrave (Yes, God is Real).

Mini-Hymns, Scripture Songs and Mini-Hymnals

One of the important phenomena of recent years is the appearance of diminutive hymns, each one little more than a refrain, repeated with variations. At least once before, in the 1940s and the 1950s, evangelical groups substituted choruses for gospel songs, and they were the singing staple of the Saturday night meld of evangelism and entertainment sponsored by the parachurch organization, Youth for Christ. There are two significant differences in the newest examples; these refrains have several (possibly unlimited) optional repetitions, and their theme is usually God's praise rather than Christian experience.

Perhaps the most popular is "Alleluia," a modern day version of one of the oldest liturgical expressions in the Judeo-Christian tradition. Its melody is based on four notes; the harmony is the classic I-IV-V-I sequence, repeated once; and each stanza consists of a word or phrase, each repeated eight times.

1. Alleluia.
2. He's my Savior.
3. He is worthy.
4. I will praise Him.

It is not uncharacteristic that, despite the artlessness of this chorus-hymn, its popularity has made it an attractive commercial property. It was published and sung for several years with credit "Source Unknown." Recently, because litigation has threatened against several publishers, and *The Hymn* does not want to be the object

of such action, it must be reported that it is now credited to Jerry Sinclair, and the copyright is filed (1972, 1978) by Manna Music, Inc., owners of "How Great Thou Art."

We can mention only a handful of the hundreds of mini-hymns which have recently been published: "Holy, Holy" (Jimmy Owens), "Love Him in the Morning" (John Fischer), "I Just Came to Praise the Lord" (Wayne Romero), "Shout with Joy" (Dan Whittemore), "Sometimes Alleluia" (Chuck Girard) and "Oh, How He Loves You and Me" (Kurt Kaiser).

Another movement has done something to rectify one of the negative results of the 16th-17th century reformation movements, when emerging free churches lost the heritage of singing directly from the Bible. True, for a time we shared with Calvinists and Anglicans the metrical psalms; now they are gone, and we have only psalm paraphrases which few folk recognize as "scriptural." Today a number of churches—and even more informal worship gatherings and Bible study cells meeting in homes—are singing scripture songs. Like the mini-hymns of praise, they originated with pentecostal groups, especially in Australia, and the largest collections (*Scripture in Song*, Vols. I and II) have been edited by David and Dale Garratt of Auckland, New Zealand. The spontaneous nature of this type of worship song is demonstrated by the fact that many bear no credit for either author or

composer. Apparently, like historic spirituals, they were improvised in the fervor of intense religious experience.

Because most of this material

simply quotes the King James Bible there is little point in citing examples. It is interesting to note that one of the earliest scripture canticles (The Song of Moses) is back in use!

I will sing unto the Lord for He has triumphed gloriously,
The horse and rider thrown into the sea.
The Lord, my God, my strength, my song, is now become my victory.
The Lord is God and I will praise Him,
My Father's God, and I will exalt Him.

Exodus 15:1, 2; Composer Unknown

In some instances, there has been some "Christianizing" of the psalms, even though other imagery remains remarkably archaic, yet provocative.

I can run through a troop and leap over a wall, Hallelujah!
He's my strength and my shield, He gives power to all, Hallelujah!
I am free from condemnation, He's the Rock of my salvation;
I can run through a troop and leap over a wall, Hallelujah!
Judy Bornert (Psalm 18:29) Copyright 1976. Used by permission.

Most of the uncredited tunes are expectably dull. Recent additions have profited from the melodies of Stuart Dauermann (of "Jews for Jesus"), Tom Fettke and David Clydesdale. A few personal translations are commendable, notably Ed Seabough's "Whatever You Do for My Children," Gary Johnson's "Let the Hills Now Sing," Karen Lafferty's "Seek Ye First the Kingdom of God" and John Purifoy's "Sing It Out Aloud."

All of these new forms have been released in scores of informal

songbooks, both pocket-size and larger, reminiscent of the flood of revivalist paperbacks which appeared in the 19th century. We name only one recent example for each of the principal publishers: *Scriptures to Sing* (Lillenas), *The Contemporary Hymnal* (Singspiration), *Everybody Sing* (Celebrate (Word), *MasterLife Scriptures Songs* (Broadman), *Cry Hosanna* (Hope), *Music Is Ringing* (Stamps-Baxter), *Son Songs* (Bethany), *Let Everybody Sing* (Gospel Publishing), *Exodus* (Agape), and *Songs for Saints* (Concordia).

Summary

The past 25 years have seen the greatest explosion of popular hymnody in history. It has probably been therapeutic for liturgical and liberal worship leaders to be reminded that the usefulness of this type of material may transcend denominational and theological boundaries.

For the evangelical whose tradition favors pop hymns, we must be grateful that the new texts include praise and adoration, as well as songs of the Christian life. We also applaud the interest in scripture singing, and hope that future forms will be carefully crafted, both in words and

music.

Finally, the burgeoning of popular hymns in all forms has possibly broken the stranglehold which older gospel hymnody had on some congregations. As the Light Music Group of the Church of England suggested (and Erik Routley once confirmed), there is a place for transient as well as

historic expressions in worship. But today's popular hymnody, like yesterday's, is completely disposable, and should be replaced tomorrow. Hopefully, the new appetite for praise texts will encourage congregations to investigate and use the timeless hymns, as well.

Report on the 1982 Convocation

Hedda Durnbaugh



Hedda Durnbaugh, a member of the HSA Executive Committee, is librarian of Bethany and Northern Baptist Theological Seminaries, Chicago.

The 60th anniversary convocation of the Hymn Society of America was observed in Atlanta, Georgia in a manner worthy of the occasion. There was reason for celebration at the host institution itself, the Candler School of Theology of Emory University. The striking Cannon Chapel in which most of the convocation events took place had only recently been completed. Two new organs had been installed on the Emory campus. Both of these, the Casavant organ at Glenn Memorial United Methodist Church and the Holtkamp organ at the Cannon Chapel were used frequently during the convocation.

The spirit of the convocation was stamped by the presence of Mr. and Mrs. Fred Pratt Green from Great Britain. It was therefore a cause for great joy when, as part of the opening events, F. Pratt Green was presented

by Emory's academic dean, Dr. Gene Tucker, for the conferral of an honorary doctoral degree. The president, Dr. James E. Lehman himself read the citation. In the president's words, this symbolized the university's interest in what the Hymn Society was doing and the remarkable work of Fred Pratt Green.

Hymns of F. Pratt Green were sung several times during the convocation, especially at the Monday afternoon address when the author allowed us an insight into the story of some of the hymns and the "secrets" of his writing. Commenting on his experiences as a poet and as a hymn-writer, F. Pratt Green stated: "One writes poetry to please oneself; one writes hymns as a servant of Christ and his church. Only one thing matters: that the hymns be right for worship."

In his genuinely modest way, F.

Pratt Green offered "a tactful word to editors," who "have a passion for altering texts" and "cannot leave them alone." An editor of hymn texts ought to observe three principles: 1. Never alter the established text of a hymn in universal use unless the word has so changed its meaning that it is altered. 2. If a hymn has not quite reached that point in its career (i.e., universal use) alterations may often be very valuable. But when you do, please ask for permission! 3. If a hymn is being written, suggestions from the editor are very valuable.

Several other threads ran through the convocation. One was exhilarating brass music. On Sunday evening, the Atlanta Temple Band of The Salvation Army under Richard Holz presented the first music of the convocation in the courtyard outside Cannon Chapel. The opening morning worship on Monday was conducted in the format of a Moravian Ode, the hymns for which had been selected by the Rev. Henry Williams. The Salem Moravian Brass Choir and Margaret Mueller at the organ made this a truly memorable service. Lastly, the Southern Brass Quintet ably assisted in the Festival of Hymn Society Hymns, the closing event on Tuesday evening.

Fine organ playing which was creative, faultless, and sensitive in its execution was heard beginning with a recital by Marilyn Keiser on the Holtkamp organ on Sunday evening, continuing with Sue Mitchell Wallace accompanying hymns in conjunction with the F. Pratt Green address, John W. Becker at the Tuesday morning worship, and Tom Smith's and Margaret Mueller's organ workshops.

The third thread consisted of the singing of new music. In addition to the hymns of F. Pratt Green, the convocation participants heard for the

first time and participated in singing *New Hymns for Children*. These "seven winning hymns from the competition sponsored jointly by the Chorister Guild and the Hymn Society of America" were presented as part of the program by the Young Singers of Callanwolde. *Songs of Zion* was introduced with great flair and enthusiasm by the joint editors, Verolga Nijboer and J. Jefferson Cleveland. Finally, at the closing hymn festival which consisted of six outstanding hymns with texts copyrighted by the HSA and one each by Albert F. Bayly and F. Pratt Green, the audience participated in the first performance of five of these hymns arranged as hymn concertos.

Three very excellent scholarly lectures were offered during the course of the convocation. Harrell F. Beck, professor of Old Testament at Boston University, presented an address on the Psalms in worship entitled, "The Meaning of the Psalms of Lament." Professor Beck began with the premise that the concept of creation in the divine image suggests that communication between divine and human can occur. This means that the human vocation is to be godly, which is to say that the divine characteristics of justice, mercy, and love are to be reflected in the life of the community. Inasmuch as the book of Psalms is made up of the words of men and women speaking to God, it is a very appropriate component in the literature of covenant religion: common liturgical material for synagogue and church.

Psalms of lament are one of the dominant psalm types and constitute nearly one third of the entire body of psalms. They represent both laments of individuals and of the community, with the distinction between the two not very sharply delineated. Com-

community laments are responses of the people to specific crises. Professor Beck likened the recent demonstration in Central Park on behalf of nuclear freeze to such a community lament. The central concern of all psalms of lamentation is the human separation from God and a yearning for the restoration of this relationship. All suffering is related to God, who alone can relieve the threat and restore the faithful to the life of peace. In the psalms, the general is prevalent over the specific; the personal circumstances of individual laments cannot be determined. Thus, "the psalms do not memorialize past tragedies but are a record of a reproducible spiritual event or experience," which principle applies to hymn-psalms also. Through the awareness of sin in the worship, "the psalms were redeemed from a sickening cult of individualistic piety."

Professor Beck pointed out five distinctive values for psalms in worship: 1. *Biblical religion is not primarily propositional, it is fundamentally relational.* External calamity and grievous sin break the covenant relationship between divine and human. The primary purpose of covenant relationship is to produce a common will which can say: "Thy will be done." This leads necessarily to atonement. A yearning for the restoration is the point of the psalms of lament. To be in communication with the living God is the *summum bonum*. 2. *The God of the saving deed is also the God who judges.* Typically, psalms of lament which begin with an honest admission of separation and sin come around to a great sense of forgiveness. It is very important to realize that until there is lament, there can be no great faith and love of God. A sense of absolution and restoration, perhaps even a vow, is part of these songs. 3. *It*

is not quite correct to equate lament and repentance in these psalms of lament. Events do occur in the lives of the faithful for which they are not in any eminent way responsible.

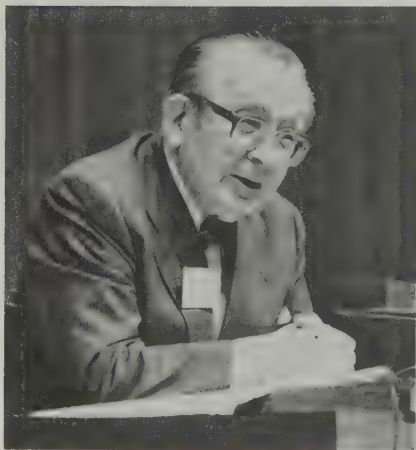
Professor Beck emphasized the repugnance of confession of one's complicity in one's own persecution and the arrogance of seeking reasons for natural catastrophes in one's own sinful life. The ability to lament and complain of the consequences of such evil is essential to the maintenance of health and of community. The freedom to lament and complain to God is a legitimate means for restoration. Common to all psalms of lament is the assurance that divine grace can ultimately prevail over sin and evil. 4. *There is a prophetic dimension to the psalms of lamentation.* They are the literature of the poor, the downtrodden, and the dispossessed, dealing with life's present problems. The expectation that there will be time in this world when the faithful will be free expressed these psalms' prophetic optimism. They assume that if the blessings of God are to be known by the faithful, it must be in the here and now, a stance which underlines their faith in the presence of God. 5. *Certain psalms of lamentation reach an acme of spiritual perfection.* Psalms 32, 51, 130, and 143 are central because of their affinity with the New Testament. The poet believes that the assurance he has experienced can also be experienced by the congregation. The drama of Repentance—Forgiveness—Restoration is expressed specially in Psalm 51: The sacrifice acceptable to God is a broken spirit.

There are demonstrable relationships between a) psalms of lament and psalms of thanksgiving and b) psalms of lament and psalms of confidence in a trustworthy God. The experiences that produced the psalms



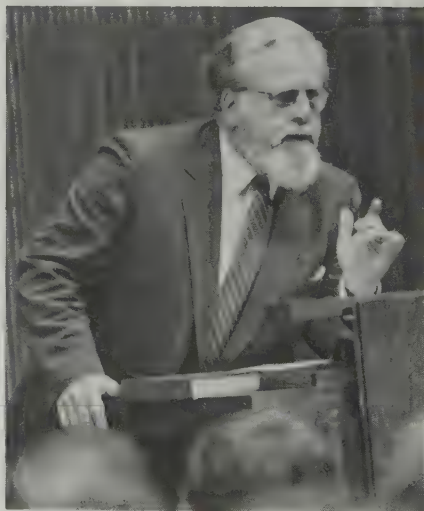
Ann Youngling

Convocation Participants register.



Ann Youngling

Eric Werner



Billy Howard

Harrell F. Beck



The Salvation Army's Atlanta Temple Band



Ann Youngling

of lament are dynamic and legitimate and must find expression. Such confrontation between the human and the divine is the purpose of liturgy. It is a bad thanksgiving when people do not know the struggle that went before!

One final thought emphasized the underlying tenor of the psalms of lamentation: One cannot be free until one learns the art of lament. A lament is the beginning of the healing process.

Professor Eric Werner, eminent scholar and leading authority on Jewish religious music delivered an address on American-Jewish hymnody. The listener was impressed not only with this hymnody's wide sweep of historical antecedents but also with the fact that throughout its history there was a continuous struggle against its acculturation in the various host countries.

A fascinating and scholarly account of the history of text and tune for "I am a Poor, Wayfaring Stranger" was delivered by John F. Garst, scientist by vocation and hymnologist by avocation. Graphs and numerous sound recordings added appreciably to the interest. The state of the research, which is by no means considered closed, points up certain facts: the hymn seems to have originated in Ohio around the middle of the 19th century, from where it spread first east and south and later also into western territory. If the hymn was indeed in use before mid-century, it must not have been very popular, an assumption that is based on its publication record. Although four possible names for its author have been suggested, none is very likely, given those persons' dates in relationship to the hymn's history of publication. Thus the story of "PWS" will continue to intrigue and haunt

researchers and, especially, John F. Garst.

Most aspects of the convocation program described thus far were reinforced in numerous workshop sessions and through the lecture/demonstration introducing *Alleluia*, "An innovative integrated program of Christian worship, music, and the arts." The speakers, Avis and Jerry Evenrud, emphasized the need for continuous education in the hymn singing of children and adults and cultivation of aesthetic values.

Two highlights must be mentioned separately. The first was the production of Alice Parker's *Singspiel* (or opera, for want of a better English word), *Singers Glen*. Cannon Chapel as theater-in-the-round seemed the perfect stage for this spirited musical drama, performed by enthusiastic soloists from the Washington, D. C. area, members of three local choirs, and a professional chamber orchestra. This work deals with the history of 19th-century Mennonite singing-school teacher and music publisher Joseph Funk of the Shenandoah Valley, Virginia. The music is based entirely on hymns found in Funk's *Harmonia Sacra*, the dialog, on Funk's extensive correspondence. Although quite entertaining in part, the *Singspiel* has a very deep central problem: how does a Christian community of believers maintain its unity as body in the face of change? The two protagonists are Brother Peter, the leading elder of the congregation on the one hand, and Joseph Funk, gifted musician and member of the congregation, on the other. Elder and congregation question Funk's pursuit of music to the exclusion of other occupations more befitting a Mennonite.

Given the location of the production and the background of the

singers it was not surprising that certain externals were quite un-Mennonite, such as the costumes, hair and beard styles, use of jewelry. However, instead of detracting, this lack helped focus on the problem which is one that transcends the single denomination. It is common to all small religious groups that have at their center certain specific beliefs and practices which can be faithfully adhered to only through a true unity of the body of believers. The point is not opposition to change *per se* but opposition to a way of changing things that would result in disunity. Schism is a greater evil than change. Concern for the fellowship was expressed by Joseph Funk when he said: "We must live in peace with our neighbors." On the other hand, the threat which the introduction of musical instruments, for example, posed to the brotherhood was quite plainly stated by Brother Peter: "Singing-schools and instruments are vanity and pride." Vanity and pride lead to an aggrandizement of the individual and the concern for the community is lost. The chief task is the upbuilding of the community and its faith. "How can instruments instruct the faith?" was another deep concern of the elder.

Thus the relationship of this fine work to the Hymn Society of America is not only through the historical interest in the hymns on which it is based but also through our own concern for good hymnody in the life of

the church.

The second outstanding experience was the visit of the convocation participants to the Ebenezer Baptist Church of Atlanta on Monday evening. This event was the most direct link of the convocation with Atlanta itself. A letter of greeting from Mayor Andrew Young was followed by a very informative and eloquent address by the evening's host, the Reverend Joseph L. Roberts, Jr., Minister of Ebenezer Baptist Church. He was able to give a vivid account of the history of this congregation which is so closely intertwined with the history of the King family. One of the congregation's choirs presented a fine program of "Hymns in the Black churches" under the leadership of Ebenezer's Director of Music, Dr. Wendell P. Whalum. In their execution the choir fully justified the seemingly bold statement made earlier by Dr. Whalum that Black people are able to sing all genres of music, whether of White or Black origin. All the convocation participants listened to, participated and, later on, mingled with the choir members, a distinct sense of harmony and ability to enter into the spirit of their music made itself felt. A tour of and reception at the Martin Luther King Center concluded the evening at the Ebenezer Baptist Church of Atlanta.

The 1982 convocation at Atlanta was indeed a worthy celebration of the 60th anniversary of the Hymn Society of America.

The fitness which a hymn or psalm affords
Is when the soul unto the lines accords.

—George Herbert

Strangers No Longer: Impressions of the 60th Anniversary Convocation

Fred Pratt Green



Fred Pratt Green is an English Methodist minister and one of the leading hymn writers of our time. He and his wife made their first visit to America to attend this year's Convocation and to receive an honorary doctorate from Emory University. The Hymns and Ballads of Fred Pratt Green was recently published by Hope.

Our first and lasting impression of the 60th Anniversary Convocation of the Hymn Society of America, of which I am proud to be a member, will surely be of the great kindness of the many friends who made our visit so enjoyable and enriching an experience. I have no doubt all your guests would say this; but in my case some of you were called upon to show exceptional kindness. Thanks to Delta Airlines, I arrived at Atlanta, much to the amusement of our friends, in a wheel chair, pushed by a Black servant of the airline who cheerfully saw us all through customs in no time at all.

A trip to America, at our age, was an adventure. That the 60th Convocation was to meet in Georgia, in the Deep South, was a strong inducement to accept your invitation. It wasn't simply the Wesley connection, but also the pleasure which the literature of the South has given me over many years. The poetry of Ransom and the novels of Faulkner in particular. And had not a rather disreputable ancestor of mine, a deserter from the British army, escaped to America, to fight and die serving under General Lee, of noble memory.

Our first impression of the city of Atlanta, being driven from the airport (what an airport!) to Emory, was a world under construction. Our sec-

ond was of the extent, and even grandeur, of Emory University. The third was of impressive porticoed mansions in acres of lawns and woodland. Our status symbol at home, in the Broadlands area of Norfolk, is to possess two cars *and* a boat; at Atlanta it seemed to be a portico with pillars preferably Corinthian in style. Of course we knew there were other, perhaps grim, realities, as with all other great cities in our modern world.

Perhaps it is in the smaller things that travellers take the greatest delight. That most graceful, beautiful tree, with its feathery pink flowers—What is its name? we asked. Well, it's a mimosa tree! And that bird that shouted louder than any of our starlings—what its name is I have already forgotten! Some smaller things puzzled us: such as, why did tea-pots have no lids, and why were there no streets (that we could see) of smaller shops in the suburbs? Why was the tax added to the bill instead of being included in the price of each article?

As soon as the Convocation started, we found ourselves surrounded by friends, some old friends I had met at the International Hymnody Conference at Oxford last year, and many new friends, from many different parts of your enormous country belonging to many different Chris-



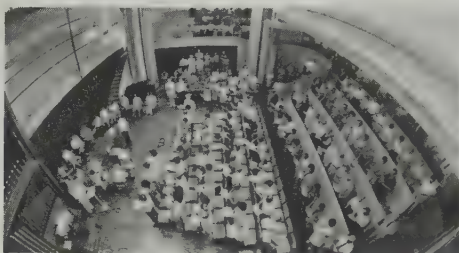
Billy Howard

Marilyn Keiser plays Emory's Holtkamp.



Ann Youngling

Alice Parker introduces *Singers Glen*.



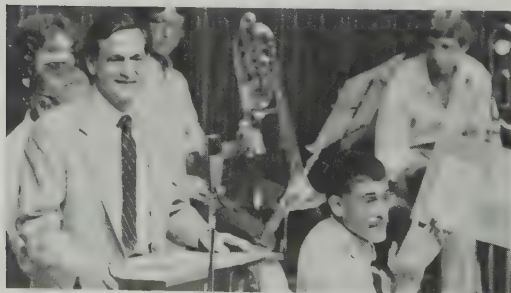
Billy Howard

Salem Moravian Brass Choir with organist Margaret Mueller (left) lead singing.



Ann Youngling

Carl Schalk leads workshop session.



Billy Howard

Carlton R. Young with Moravian brass players.

ian communities. We experienced at once what Charles Wesley so vividly described:

Names and sects and parties fall;
Thou, O Christ, art all in all.

So we shared in the invaluable opportunity of meeting leaders of worship of many traditions. Such contacts spark off new ideas and show us how old ideas can be adapted to meet the needs of a new age.

Some sessions will live with us for the rest of our lives: morning worship in Glenn Memorial Church, with those magical moments with the handbells in "Gradual" by Carlton Young; morning worship in the Cannon Chapel; the skillfully produced and moving "hymn opera" by Alice Parker, *Singer's Glen*; the singing of the children of Callanwolde who are to compete in our Welsh Eisteddfod (good luck to them!); the new experience of hearing a Black choir in full song, and of visiting the Martin Luther King memorial complex, a profoundly moving evening; the hymn singing sessions at which Frank von Christerson and myself were honored by being made Fellows of the Hymn Society... and how much more one could say.

But forgive me if I end on a very personal note. It is one of the frustra-

tions of being a hymn-writer that he/she may have to wait a long time before even a published hymn is heard sung by a competent choir and a thoughtfully enthusiastic congregation. A text may attract a variety of tunes, appear in collections not easily obtained, and become like a child who leaves home and lives an independent life of its own. So I had never heard, until I came to Atlanta, "Glorious the Day" sung to a tune by Vulpius, "For the Fruit of all Creation" sung to SANTA BARBARA, and, most exciting of all the concertato setting of "When in our Music" by Richard Hillert. It seemed, still seems, incredible that I should have a doctorate conferred on me for services to hymnody by Emory University, with its Methodist foundation and eminence among the private universities of America.

How can we express our gratitude to everyone? We owe to the Hymn Society of America, to the Hope Publishing Company, and to the University United Methodist Church of Austin, Texas, this unique experience.

By the time these words are in print we shall be back, God willing, in our home city of Norwich. Our affectionate greetings to you all. Come and see us—but not all on the same day!



Ann Youngling

Emory President James E. Lehman (right) reads the citation while Dean Gene Tucker (left) assists in conferring an honorary doctorate upon Fred Pratt Green.

Minutes of the HSA Annual Meeting

Tuesday, 22 June 1982, 4:45 p.m.

Cannon Chapel, Emory University, Atlanta, Georgia

The Annual Meeting of The Hymn Society of America was called to order by President Carlton R. Young. The meeting began with the singing of the 60th Anniversary Hymn, "The Lord of All Creation", accompanied by Margaret Mueller.

President Young recognized Dr. and Mrs. Leonard Ellinwood, and thanked Dr. Ellinwood for his dedication to the *Dictionary of American Hymnology* project. President Young announced that the Hymn Society of America is providing a complimentary trip for Dr. and Mrs. Ellinwood to the August 1-14, 1983 hymnological tour and International Hymnological Conference in East Germany and Budapest, Hungary. This is an expression of appreciation for Dr. Ellinwood's contribution to the *Dictionary of American Hymnology* project.

A motion was made and seconded to adopt the Annual Meeting Agenda as presented.

Revision of Constitution and By-Laws:

- Anastasia Van Burkalow reminded us that the duties of Archivist are now the responsibility of the Executive Director (this had been voted upon and approved at a previous meeting, however, it had never been noted in the Constitution and By-Laws). It was moved that we remand to the new Executive Committee that this amendment be officially added to the duties of the Executive Director. Seconded and passed.
- Anastasia Van Burkalow moved that the description of duties of both the Research and Promotion Committees be retained in the By-Laws. Seconded and passed.

Election of Officers:

- President-elect John Giesler moved that the slate of officers be accepted.

The following slate was elected:

President-elect: Austin C. Lovelace (1982-1984)

Secretary/Treasurer: C. W. Locke (1982-1984)

Members-at-Large: Hedda Durnbaugh (1982-1983)

Robert J. Batastini (1982-1984)

Chairman of Research: Carl Schalk (1982-1983)

Chairman of Promotion: Sue Mitchell Wallace (1982-1984)

(Terms begin and end at Annual Meetings)

Additional discussion, for which a motion was not required:

- Ellen Jane Porter suggested that The Hymn Society of America provide its membership with a complete Roster of Membership. This was referred to the Executive Committee.
- President Giesler addressed the Annual Meeting, and offered his support to the Society during his forthcoming two year office.

- Secretary/Treasurer C. W. Locke expressed concern for the future of the Society, and encouraged active recruitment of new members.
- Chairman of Promotion, Sue Mitchell Wallace, pledged her support for the future of the Society, and solicited the help and suggestions of the membership in realizing the Society's goals.
- Executive Director W. Thomas Smith announced that The Hymn Society of America Necrology for 1981, would be published in a future issue of *The Hymn*, rather than read at the Annual Meeting.
- Hugh McKellar of Canada requested that the differences in the USA and Canadian calendars be considered in future Hymn Society of America events (example: *Come and Sing Hymn Festival* was recommended for USA Thanksgiving, not Canadian).

The Annual Meeting was adjourned at 5:30 p.m.

Respectfully submitted,
C. W. Locke
Secretary/Treasurer

Necrology of HSA Members 1981 to June 30, 1982

Mary Ruth Geise Dankert (Mrs. Herbert W.), 206 West Harding Road, Springfield, Ohio, died January 11, 1982. Born in Lima, Ohio, October 9, 1918, she received a Bachelor of Music Education degree from Wittenberg College, and a Master of Music Degree from the University of Texas in Austin. Mrs. Dankert served The Hymn Society of America in various positions under the tenure of HSA President, the Rev. Dr. L. David Miller. At the time of her death, Mrs. Dankert was a Lecturer in Music at the Wittenberg University School of Music and Director of the Choirs at Grace Evangelical Lutheran Church in Springfield.

Herbert R. Fisher, 251 Arah Street, Manchester, New Hampshire, date of death unknown, was born in Cambridge, New Hampshire June 12, 1888. Mr. Fisher studied counterpoint, composition, and orchestration with Leo R. Lewis at Tufts College, music education and administration at both Syracuse and Boston Universities, and conducting with Ralph Baldwin. He was a member of the American Guild of Organists, and the Choral Conductors of America. Mr. Fisher's published compositions include a Piano Concerto, several pieces for orchestra and band, two string quartets, and several songs. Mr. Fisher assisted in directing the

New Hampshire All-State Orchestra for many years.

Edward Babson Gammons, 19 Beal's Cove Road, Apartment H, Hingham, Massachusetts, died September 8, 1981. Born July 2, 1908, in Cohasset, Massachusetts, Mr. Gammons was a member of the American Guild of Organists (AGO Colleague), American Guild of Carillonneurs (past-president), and Organist/Choirmaster and Head of the Music Department at Groton School, Groton, Massachusetts. Mr. Gammons also served on the Diocesan Music Commission of the Protestant Episcopal Church in Texas and Massachusetts, and had several articles published in *The Diapason* and *The American Organist*.

Mrs. Merlin Keenze, 404 Main Street, Franklin, Louisiana, no biographical information available.

Charlotte Wallace Murray, 258 Seventh Avenue, New York, New York, died March 13, 1982. Mrs. Murray was a mezzo-soprano and a graduate of the Julliard School of Music. She had been a member of the choir at the Riverside Church, member of Church Women United of New York, and the former head of the Fine Arts Society at Saint Marks United Methodist Church in Harlem, where she was a parishioner. Mrs. Murray served on the Executive Committee of the Hymn Society of America under the tenure of HSA President Dearn Edwards. (Courtesy of *The New York Times*, March 17, 1982, via Anastasia Van Burkalow).

Oliver H. Wagner, Jr., 11738 Appletree Drive, Plymouth, Michigan, died March 13, 1981. No biographical information available.

Bach's Use of Reformation Hymnody

To the Editor:

In his article on 'Luther's Psalm Hymn' (*The Hymn*, Vol. 33, No. 2, April 1982, p. 93), Oliver C. Rupprecht quotes C. S. Terry as an authority for assessing that "J. S. Bach, in his maturer years, made increasing use of Reformation hymnody." Terry wrote before the advent of modern research into the chronology of Bach's music. What we now know is that, while not abandoning his use of Reformation hymnody (e.g. his Canonic Variations on *Vom Himmel hoch*, BWV 769), Bach, in his maturer years, made increasing use of *contemporary* hymnody. Certainly, in the Cantatas written by 1726, Bach's predominant preoccupation is with Reformation hymnody,

but after that date there are signs of growing awareness of contemporary hymnody. Already in the *Christmas Oratorio* (BWV 248) seventeenth century hymnody outnumbers that of the Reformation era. Further, Bach's involvement in the Schemell *Gesangbuch* of 1736 is a clear witness to his concern for present developments in hymn writings; See Alfrede Dürr, "Bach's Chorale Cantatas," *Cantors at the Crossroads. Essays on Church Music in honor of Walter A. Buszin*, ed. J. Riedel, St. Louis: Concordia Publishing House, 1967, pp. 111-120.

Rev. Robin A. Leaver
The Priory, Cogges
Witney, Oxon
OX8 6LA U.K.

Hymns for the Children of God: Authors and Composers

These are biographical sketches of those who submitted the winning hymns in the recent HSA—Choristers Guild competition.)



Jan Wesson



E. Clair Sneyd



Roland A. H. Packer

Jan Wesson (the former Ruth Jan-le Smith), author and composer of "My Neighbor," was born April 25, 1925 at Greenville, Illinois. She is a teacher of children in Sunday School, soprano soloist, handbell ringer and director, and substitute choir director, now serving at Crieveewood United Methodist Church in Nashville, Tennessee. She attended East St. Louis, Illinois city schools, graduating with honors. She is married to James Robert Wesson, Professor of Mathematics and Associate Dean of the College of Arts and Sciences at Vanderbilt University. They have one daughter and three sons: Janelle Lee (Mrs. Rolf-Dieter) Klenk of Mainz, West Germany; James Robert, Jr. married to Mary Virginia Holditch; Philip Alan; and Mark Edward married to Sherry Young. From these marriages they have five grandsons and one granddaughter. Among Mrs. Wesson's hobbies is writing poetry. She wrote the text for her congregation's dedication anthem in 1976.

E. Clair Sneyd, author of "Planting and Harvesting" and "God of Joy," was born June 25, 1947 in Hamilton, Ontario, Canada. She is teaching

singing and music theory at the Hamilton Academy of Music while studying singing with Jean Marie Scott at the Royal Conservatory of Music. She is also Soprano Soloist at St. Augustine of Canterbury Anglican Church and St. Matthias Anglo-Catholic Church, Hamilton. She obtained an M.A. degree from McMaster University in German language and literature, and graduated from the music certification program of Mohawk College.

Roland A. H. Packer, composer of the music to "Planting and Harvesting" and "God of Joy," was born September 15, 1955 in Hamilton, Ontario, Canada. He is Organist-Choir Director of St. Augustine of Canterbury Anglican Church and St. Matthias Anglo-Catholic Church in Hamilton. He also teaches piano and music theory privately. He holds an A.R.C.T. diploma in piano performance and teaching from The Royal Conservatory of Music, Toronto, where he presently studies composition under Samuel Dolin. He has previously studied organ and church music with Richard Birney Smith.



Richard L. Fleming



Dorothy R. Fulton



Joy F. Patterson



Frederick John Steffen

Bendrick Photo

Richard L. Fleming, author and composer of "I Wonder If," was born in 1934 at Champaign, Illinois. He is the son of the Rev. and Mrs. David Ross Fleming of the United Methodist Church. Since 1972 he has been Minister of Music at the First United Methodist Church, Richardson, Texas. He holds the B.A. degree from Trinity College, the B.D. from Garrett Theological Seminary, the M.S.M. and D.Min. from Perkins School of Theology, Southern Methodist University. He has served as either Pastor or Minister of Music of United Methodist churches in Illinois and Iowa. Dr. Fleming is married to Katherine Kay Peters, and they have three children, David, Anne, and John. He lists as his hobby "dabbling in musical composition." His one previously published work is a musical setting of the 1972 Alternate Liturgy of the Lord's Supper (Abingdon, 1964).

Dorothy R. Fulton (Mrs. Raymond L., Jr.), author of "Vast Solar Systems," was born April 5, 1957 in Philadelphia, Pennsylvania. She is Organist-Choir Director at the Bethesda Presbyterian Church in Philadelphia. She studied piano, organ, and music theory with the late William T. Timmings, FAGO, holding her first position as organist at 16 and earning her AAGO at 19. After "retiring" at age 20 to marry and raise a family, she returned to church work

in 1972. Since 1976 she has pursued a variety of studies in music, languages, arts, and hymnody. She finds that whenever someone takes the trouble to help people unlock the mysteries of the hymnal, their response is positive. As a poet and freelance writer, she has long had an interest in hymns but did not seriously attempt to write one until 1980. She views "Vast Solar Systems" as a hymn of hope, reassurance, and praise for any child of God, young or old.

Joy F. Patterson, author of "Isaiah the Prophet Has Written of Old," was born October 11, 1931 at Lansing, Michigan. She studied at the University of Wisconsin (B.A. and M.A. in French) and the University of Strasbourg in France as a Fulbright Scholar. She is married to C. Duane Patterson, an attorney, and they have three children, Elizabeth, Catherine, and Thomas. Mrs. Patterson lives in Wausau, Wisconsin. Her interest in writing poetry began in high school and about 1975 she began writing hymn texts. Her goals in writing hymns are "to use simple but timeless language and to relate the ancient truths of the Christian faith to today's world." Although she has had no formal training in music she began to compose music in 1970 with Sterling L. Anderson, Minister of Music at the First Presbyterian Church of Wausau as her mentor. She now has six sacred choral works in print.

Frederick John Steffen, author and composer of "God Said," was born February 18, 1949 at Tilden, Nebraska. He is the son of Rev. and Mrs. Lee W. Steffen of the Lutheran Church—Missouri Synod. He is Director of the School of Music at Toccoa Falls College and Organist at the First Baptist Church of Toccoa, Georgia. He was raised in Spencer, Iowa and graduated from Lakeland (Florida) High School. He attended the Eastman School of Music on a full scholarship and graduate as valedic-

torian of his class with a degree in piano and composition. He received a master's degree in church music from Valparaiso University. He and his wife, Elizabeth, have three daughters, Laura, Amy, and Ruth. Professor Steffen has received several composition awards, including the Louis Lane Prize in 1970 and first prize in the 1980 Centenary Hymn Contest of Concordia College, Bronxville, New York. His compositions have been published by Concordia Publishing House.

Hymns in Periodical Literature

William Lock



William Lock is a music faculty member of Biola University, La Mirada, California. He holds the D.M.A. in Church Music from the University of Southern California. Several of his reviews have been published in *The Hymn*.

Wesley A. Northrup, "Exclusive Language in Armed Forces Hymnody." *Military Chaplain's Review*, Winter 1982, 73-83.

An analysis of the "sexist" language in about one half of the 523 hymns in the first section of the *Book of Worship for the U. S. Forces*.

Robin Leaver, "The Origins of the Tune 'Savannah'." *Bulletin of the Hymn Society of Great Britain and Ireland*, January 1982, 26-30.

One version of the tune SAVANNAH or HERRENHUT is to be found in the *English Hymnal* (135) with the text of John Wesley's hymn "Love's Redeeming Work is Done." The tune first appeared in his *Foundery Collection* of 1742. Robin Leaver here carefully traces the origins of the tune from a 16th century folk melody,

through its use as a Moravian tune and its adaptation from 1735 to 1784.

Eric Sharpe, "1970-1980: The Explosive Years for Hymnody in Britain." *Bulletin of the Hymn Society of Great Britain and Ireland*, January 1982, 9-20.

Eric Sharpe is unquestionably one of the most knowledgeable Englishmen alive in the field of contemporary hymnody. A recognized editor and speaker, this English Baptist minister presented his thoughts on the above topic at the 1981 Conference of the HSGBI in Oxford. This condensation of his presentation accurately assesses the changes in hymnody which took place during an important decade.

David W. Music, "Music in the First Baptist Church of Boston, Massachusetts, 1665-1820." *The Quarterly Review: A Survey of Southern Baptist Progress*, April 1982, 37-44.

Organized in June of 1665, the First Baptist Church of Boston was the fourth Baptist church to be founded in America, and the only Baptist church founded before 1700 whose records have been carefully preserved. In addition to a number of interesting comments on choral and instrumental music at the church, Music clearly describes the congregational music of earlier times. The church made use of the *Old Version* (Sternhold and Hopkins), the *New Version* (Tate and Brady), Watts' *Three Books of Hymns*, Rippon's *A Selection of Hymns*, and Pastor Winchell's *An Arrangement of the Psalms, Hymns, and Spiritual Songs of . . . Watts* (1819).

Marilyn Keiser, "Singing the Liturgy: Music for the Lord's Supper." *Reformed Liturgy and Music*, Winter 1982, 22-25.

This brief discussion on music to enrich the liturgy, suggests congregational participation in singing the Sursum Corda, Sanctus, Creed, and the Lord's Prayer as well as psalms and hymns. The author answers three basic questions: "What parts of the liturgy should be sung by the congregation? What hymns would enhance the rite? When might these new materials be taught to the congregation?"

Velma Warder, "Accompanying: The Organist's Most Important Work." *Journal of Church Music*, April 1982, 14-16.

An illuminating discussion of the importance of careful preparation of hymn accompaniments.

Nicholas Temperley, "The Old Way of Singing: Its Origins and Development." *Journal of the American Musicological Society*, Fall 1981, 513-544.

Before the practice of "Regulated Singing" (singing by reading so-called symbols or music notation) took root, American congregations sang the psalms and folk hymns at an extremely slow tempo, without a rhythmic pulse. One witness described this style of singing as "a wandering search after the air by many who never caught it." This fascinating essay surveys British congregational singing and the American practices which developed from it during the 17th and 18th centuries.

David H. Stanley, "The Gospel Singing Convention in South Georgia." *Journal of American Folklore*, January 1982, 1-32.

This is a detailed description of the shape note singing, the kind of singing practiced in the Annual Royal Gospel Singing Convention and the other all-day gospel sings of the rural South. The attendance at these conventions is declining. However, those who continue to participate feel that they provide "stability and continuity in a world of change; its predictable structure and calendrical regularity are links to the past and to the network of other conventions binding singers together as a family."

David W. Music, "J. R. Graves' The Little Seraph (1874): A Memphis Tunebook." *The West Tennessee Historical Society Papers*, October 1981, 40-50.

J. R. Graves, teacher, pastor, journalist, author, and editor was a recognized leader in the Southern Baptist Convention during the 19th century.

This shape-note tunebook containing 194 tunes was bound together with the *New Baptist Psalmist*. Of special interest is the combination of four styles of church music to be found in this book: English and American tunes of the 17th and 18th centuries, tunes derived from 18th century American psalmody, early gospel songs, and folk hymns.

Fr. Maurice Coste, "The Hymn and its Function in the Office." *Liturgy* O.C.S.O., February 1982, 65-90.

Hymn singing during the Liturgy of the Hours is carried on by members of the Roman Catholic Church and has gained this necessary

reevaluation since the decrees of the Second Vatican Council were issued.

Andrew K. Heller, "Hymns for the Month." *Journal of Church Music*.

This continuing column in issues of the JCM lists suitable hymns, month by month, with an accompanying list of choral preludes based upon the same hymns. The January list of hymns to be used in May, and subsequent lists follow the lectionary now used by the Christian Church (Disciples of Christ), the Episcopal Church, the Lutheran, Presbyterian, and Roman Catholic Churches, the United Church of Christ, and the United Methodist Church.

Hymnic News

The WCC Hymn Search

The Hymn Society of America is sponsoring a search for new hymns to be written in recognition of the 1983 Sixth Assembly of the World Council of Churches meeting in Vancouver, British Columbia. The theme is *Jesus Christ: The Life of the World*.

Hymn texts may be submitted with or without tunes. Language used in texts should be inclusive. Archaic language should be avoided.

Rules for submission are: three non-returnable copies should be sent to Hymn Society of America, Inc., Wittenberg University, Springfield, Ohio 45501, by December 1, 1982. The judges' decision will be announced February 1, 1983. The Hymn Society of America will hold the copyright of winning entries and royalties will be shared equally between the author and Hymn Society of America.

Albert F. Bayly's Hymn Copyrights

Arrangements have been made for Oxford University Press (represented in the USA by Hope Publishing Company) to deal with applications to reproduce the hymns of Albert F. Bayly, well-known British Congregationalist writer of hymn texts. For permission to reproduce Albert F. Bayly's hymns, one should contact the Hope Publishing Company, Carol Stream, Illinois, 60187, phone 312-655-3200.

A new collection of Bayly's hymns entitled *Rejoice Together*, will soon be published. In addition to new material, it will include hymns from his first collection, *Rejoice, O People* (now out of print), revised and updated.

Scandinavian Hymnological Conference

W. Thomas Smith

(W. Thomas Smith is Executive Director of the Hymn Society of America.)

Sixty-five hymnologists, pastors, and church musicians from Denmark, Finland, Iceland, Sweden, and Norway gathered in historic Trondheim, Norway on June 3-6 for a conference on the scholarly and practical aspects of hymnody in the Scandinavian countries. The event was sponsored by the Scandinavian Ecumenical Institute and was attended by representatives from most of the denominations of these northern lands.

A main purpose of the conference was the sharing of materials, both liturgical and hymnological, which are to appear in forthcoming hymnals in all five countries. There is a strong ecumenical movement in Scandinavia, and this is reflected in the current plans for an ecumenical hymnal for all of the countries. This book will contain a collection of core hymns, and each denomination will add its own characteristic supplement.

On each evening there were events in the 12th century Trondheim Cathedral. Superb musical leadership was offered by the Cathedral Musician, Per Fridtjov Bonsaksen, and his outstanding choir. (This was an example of the importance of good acoustics in church music. A small choir filled a resonant building! The hymn singing was thrilling with much credit given to the acoustics.) On successive evenings the themes

were: Old Hymns from Scandinavia, New Hymns, and Responsorial Psalmody.

The music of the new hymns sung at the Conference tended to be very conservative but always singable. There were no innovative styles introduced. The texts, while attempting to use contemporary language were still reflections of a historical style. There is a great concern for updating language accompanied by the usual controversy.

There was an encouraging air of cooperation between churches of the five countries. This cooperation was reflected in the discussion, the singing and the general spirit is probably the most valuable result of such a conference.

The 1982 Westminster Abbey Come and Sing

Alan Luff

(Alan Luff is Precentor of Westminster Abbey and Secretary of the Hymn Society of Great Britain and Ireland.)

The Westminster Abbey "Come and Sing" sessions at 12:30 on Wednesdays in May proved in 1982 to be holding their popularity. Similarly, the hymn scene in Great Britain is proved still to be active by the new topics which came under consideration.

On the 5th of May we had our first glimpse of some of the background to the successor to the Methodist Hymn Book, the final report on which will go before the Methodist Conference this summer. The Rev. Ivor H. Jones of Wesley College, Bristol, the convenor of the Committee preparing the new book and much of the inspiration behind it, spoke on the hymns of

the Wesleys today. While superficially this may seem a matter of simple historical review it is a burning issue in the preparation of any hymn book for Methodists since they have this great treasury, not all of which can be used and which, nevertheless, must receive careful, almost revered, treatment since these are among the foundation documents of the Methodist Churches. Two interesting new tunes were sung: Cyril Taylor's DIDSBURY for "And Can it Be that I Should Gain" and Ivor Jones' SHARROW VALE for "God of My Salvation, Hear," both of which shed an interesting new light on the words.

On May 12th the Rev. Hubert Hoskins, recently retired as Senior Producer (Radio) BBC Religious Broadcasting, spoke on the new BBC Supplement *Broadcast Praise*. He gave an interesting view of the morning service on BBC Radio which has been going out at half past ten on weekdays since the early days of broadcasting and could possibly been seen as the most important channel for the diffusion of new hymnody that there could possibly be. Not all the new tunes in this book are strictly congregational since they are sung by a professional group for the broadcast.

The Rev. Michael Seward, Vicar of Ealing, is one of a group who have been working over the last ten years towards the production of a new full-size book to appear in November, "Hymns for Today's Church." The distinctive point of policy which he introduced and defended warmly is that they are altering almost all the traditional texts. From the examples he gave it is clear that much sensitive work has gone into this disputed side of modern hymnody and it is clear that the debate will continue for some years yet.

In the final session Canon Trevor Beeson introduced a quite novel session which he entitled "Hymns and Heresies." He asked us to look critically at the words we sing, pointing out how even very fine and useful hymns may slide in some verses into expressions which are very suspect and promote a false attitude.

The singing was led by two groups who are now old friends, the Choir of Farringtons School and the Choir from Godolphin and Latymer School at St. Paul's School. The Choir of Keswick Hall, Norfolk, appeared for the first time, as did the Choir of Pimlico School, our local comprehensive school who, by bringing a number of parents in, produced the largest congregation of the series.

The lessons from this year's sessions seem, once again, the same; even though people may be saying that the hymn explosion of the '70s is now over this does not mean that the '80s are not likely to be another, if slightly different, interesting decade in hymnody.

The Third National Sacred Harp Sing

Harry Eskew

(Harry Eskew is Professor of Music History and Hymnology at New Orleans Baptist Theological Seminary.)

What better way can one go to the Hymn Society's National Convocation in Atlanta than to stop in Birmingham, Alabama for the National Sacred Harp Sing? That's what your editor did, attending the third and final day of this year's sing on Saturday, June 19.

This Third National Sacred Harp Sing (the first was in 1980) took place

on the beautiful campus of Samford University, one of several institutions of higher education supported by Southern Baptists of Alabama. In a sense this university is going back to its denomination's musical roots in hosting this sing, for Sacred Harp was accurately termed "Old Baptist music" by the late George Pullen Jackson, the scholar who more than any other brought this tradition to the attention of the public at large. This music is essentially what Baptists and other Protestants of the Deep South were singing in the pre-Civil War period.

While George Pullen Jackson introduced this tradition to Americans, no one is currently doing more to revitalize and popularize Sacred Harp singing than Hugh McGraw of Bremen, Georgia, President of the Sacred Harp Publishing Company. In recognition of his leadership in the Sacred Harp singing movement, Hugh McGraw was recently recognized with an award during the American Folklife Festival by the Smithsonian Institution. Hugh McGraw was at the sing, and his contagious enthusiasm permeated the sessions.

After a welcoming by Dr. Eugene Black, Dean of the School of Fine Arts at Samford, the Saturday morning singing began with his leading of SWEET CANAAN. In their usual democratic fashion, each song was led by a different singer—men and women, boys and girls, Blacks and Whites.

One interesting aspect of the National Sing was the presence of a half dozen or so Black Sacred Harp singers among the flood of mostly rural and small-town Whites. The recognized leader of the Black Sacred Harpers was 84-year-old Dewey Williams of Ozark, Alabama, leader of the Wiregrass Sacred Harp Singers.

He led the group in a spirited singing of FLORENCE.

Although the song repertory was varied, I was particularly struck with the popularity of frequently sung fuging tunes, such as the hauntingly beautiful EVENING SHADE, led by Buck Cobb, author of *The Sacred Harp: Tradition and Its Music*. Many of the fuging tunes were sung so rapidly (as was MORNING SONG) that I had difficulty in keeping up!

The most moving portion of the Saturday sing to me were the Memorial Lessons. Thirty-nine names of Sacred Harp singers from five states who had died during the past year were read. Five ladies carried candles which were lighted as the names of the deceased from that state were read. After the reading of the names from a state, a memorial lesson was led and sung by the convention. These were sung for deceased singers from the states of Alabama, Georgia, Mississippi, Texas and Tennessee.

An indispensable feature of Sacred Harp singing is the noonday dinner on the grounds. Although some singers brought out home-cooked food from their car trunks, most relied on the concession stand and commercially prepared Chick-Fil-A fried chicken sandwiches. I was fortunate enough to get invited to feast on food from someone's car trunk!

All in all, some 258 leaders (191 different ones) participated in the three-day National Sing. Although Alabama naturally had the largest number (138), I was impressed by the large number from as far away as Texas (16). As is customary, the final song of the 1982 National Sing was the traditional PARTING HAND.

The next National Sacred Harp Sing has been set once more at Samford, on June 16-18, 1983.

Love Divine, All Loves Excelling

Love divine, all loves excelling,
Joy of heaven, to earth come down;
Fix in us thy humble dwelling;
All thy faithful mercies crown.
Jesus, thou art all compassion,
Pure, unbounded love thou art;
Visit us with thy salvation;
Enter every trembling heart.

There were few hymns that dealt with the idea that God is love when this hymn was first published in 1747. Charles Wesley's opening line declares that God's love exceeds all other loves that we know.

The hymn was a welcomed addition to Wesleyan hymn-singing, for it mirrored the preaching of both John and Charles Wesley.

Both in hymnic meter and poetic expression, Wesley imitated the opening lines of John Dryden's play "King Arthur."

Fairest Isle, all Isles excelling
Seats of Pleasures and of Loves,
Venus here will choose her Dwelling
And forsake her Cyprian Groves.

Favorite words of Wesley were "all" and "every," for these occur like a resounding gong or drumbeat through all his hymns. The Wesleys preached that Jesus provides salvation for all persons—for everyone—not just a select few. Many scriptural allusions are in these stanzas, for

Wesley was highly skilled in putting a maximum of content into a minimum of poetic lines.

The tune most frequently sung to this text was composed in 1870, by John Zundel. Born in Germany, educated in Russia, Zundel came to America in 1847. Beginning in 1850, he served for 30 years as organist at Henry Ward Beecher's Plymouth Congregational Church in Brooklyn, N.Y.

At Plymouth Church, Zundel's organ playing became as popular as Beecher's preaching. Crowds thronged to the services, so great was the reputation of the church for great preaching, skillful organ playing, and thrilling congregational singing.

While Zundel wrote a number of hymn tunes, only this one survives in our hymnals. It is variously named LOVE DIVINE or BEECHER, or ZUNDEL.

—William J. Reynolds
Past President
Hymn Society of America

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Reviews

- Frederick H. Telschow* **Christmas Choral Music Related to Hymns 188**
Nicholas Temperly **The Music of Christian Hymns by Erik Routley 191**
Portia K. Maulsby **Lift Every Voice and Sing: A collection of Afro-American Spirituals and other Songs and Songs of Zion; Supplemental Worship Resources 12 193**
William H. Tallmadge **Children of the Heav'nly King: Religious Expression in the Central Blue Ridge 196**
David McKay **The Stoughton Musical Society's Centennial Collection (1878) 198**

Christmas Choral Music Related to Hymns

Reviewed by Dr. Frederick H. Telschow, Chairman,
 Department of Music, Valparaiso University.

Edited by Paul Westermeyer, Elmhurst (Illinois) College

The following pieces of Christmas choral music related to hymns are representative of submissions publishers have sent for review. Some of these have been available for a number of years, while others are new. They generally involve easy to moderate levels of difficulty in a number of different styles. They could be used in numerous contexts and should be helpful in planning for the Christmas season.

Angels From the Realms of Glory. Arranged by John Purifoy. For SATB. Word Music Inc., No. CS 2823. 1976. \$.40.

Henry Smart's tune, REGENT SQUARE, is converted to triple meter by augmenting the first quarter of two. It is accompanied by keyboard (piano seems more appropriate than organ) in a popular harmonic idiom with broken chords. The first stanza employs an almost constant two eighth-two quarter rhythm effecting a rocking motion. Most of the choral writing is unison and two part except the refrain, "Come and worship," which is SATB.

Angel Hosts Rejoiced With Mirth. Setting by Jan Bender. Chantry Music Press, Inc., No. COA 7352. 1975. \$.35.

This hymn from the Bohemian Brethren Hymnal, 1544, is based on the Latin hymn, *In natali Domini*. It is set in a variety of ways through the five stanzas—from unison (or solo) in the first to SAB and SATB, with the melody moving from the upper voice to the lower and middle ones. Jan Bender's basically homophonic harmonic style has dashes of independent motion and is very compatible with the aeolian mode of the hymn melody. This is a fine anthem of easy to moderate difficulty.

Be Welcome, O Immanuel. by Evert Westra. Chantry Music Press, Inc., No. COA 7649. 1976. \$.35.

The use of the tune WIE SCHÖN LEUCHTET DER MORGENSTERN with the 8th century Advent 1976 hymn of the Reformed Church in Holland is a happy combination of text and tune. Evert Westra's setting is a gem indeed! The style is freely contrapuntal *a la* Hugo Distler and should be fun for the singers. The difficulty level is moderate.

Christmas Songs and Rounds. Arranged by R. T. Gore. Chantry Music Press, Inc., No. COA 5912. 1959. \$.45.

The four Christmas songs and rounds in this collection are all high quality. The four songs are: *Shepherd's Christmas Song*, the familiar German carol; *Christmas Song* by Johann Wolfgang Franck, 1681, a typically expressive and happy melodic tune; *Joseph*, an anonymous dialogue song; and *Christmas Song of the Shepherds*, C. F. Schubart, 1786, a slumber song. They are all SATB, the second and fourth with organ or piano. The four rounds require four, five, and seven equal voices with the fourth a canon at the octave. This publication cost \$.45 in 1959; even if it has doubled or tripled in price (the publisher gives no indication of that), it is still a most attractive bargain.

From Heaven Above. Arranged by James Engel. Augsburg Publishing House, No. 11-2025. 1981. \$.70.

This setting of *Vom Himmel hoch* begins with a soprano solo announced "Fear Not!" on a descending fourth, followed by a stanza apparently also for soprano solo with organ accompaniment in a jaunty three-part texture. Succeeding stanzas are for congregation with a

free four-part organ accompaniment and trumpet lining out the melody, choir SSATB, congregation with organ and two trumpets (one descending), choir SATB, congregation with soprano descant, and congregation with organ and three trumpets (two descending). The whole piece is well-written and easy-to-moderate in difficulty for choir. The descants are especially good features.

From Heaven on High. J. S. Bach, Ed. by U. S. Leupold. Chantry Music Press, Inc., No. CLA 6815. 1968. \$.35.

This edition from Bach's *Magnificat* in E-flat (BWV243a) is a fine contribution to the literature on the Luther carol, *Vom Himmel hoch*. The editor has included two stanzas; the first and "To you a child is come this morn . . ." The translations by George McDonald fit well with the music of the chorale motet style as the sopranos sing the cantus firmus phrases and accompany them mostly in eighth note motion. The difficulty level is moderate.

Go Tell It On the Mountain. Arranged by Paul Sjolund. For Mixed Voices, SATB, Baritone or Alto soloist, with Piano and Guitar (opt.). Hinshaw Music, Inc., No. HMC 543. 1981. \$.70.

This well-wrought Gospel-Jazz style arrangement for baritone or alto solo, SATB and piano accompaniment (guitar optional) will be a "hit" with church choirs. It achieves a good textural balance between solo, choir and accompaniment. A few bars require altos to divide in the concluding section of the piece.

In the Bleak Midwinter. By Robert H. Young. For SSAATTBB, A Cappella. Gentry Publications, Hinshaw Music Inc., No. G-467. 1981. \$.50.

While requiring divisions of the choir into TTBB, SSAA, and SSATB, for stanzas two, three, and the last, respectively, this is nevertheless an easily learned piece and might be an appealing alternative to the well-loved tune, CRANHAM, usually associated with this text. The style is homophonic throughout with generous use of seventh chords. The final cadence on a major seventh chord seems too strongly indicative of jazz harmony to be consistent with what comes before.

Maria Walks Amid the Thorn.

Arranged by David Herman. For SA with flute and soprano glockenspiel. Augsburg Publishing House, No. 11-0418. 1979. \$.50.

David Herman combines *Maria Walks Amid the Thorn* with *Lo, How A Rose*. The accompaniment of organ, flute and soprano glockenspiel is most fetching in a lightly-textured style. Voices are in unison until the SA section at the end of *Lo, How a Rose*. At the beginning the flute quotes fragments of the second tune to prepare for its later appearance. All parts, including accompanying ones, are quite easy.

Oh, Come All Ye Faithful. Arranged by Charles W. Ore. Augsburg Publishing House, No. 11-2007. 1981. \$.85.

While I have some reservations about combining the bouncy *Come to Our Reunion* with *Adeste Fideles*, it is interesting as a device included in this festival procession for congregation, choirs and instruments. There are many attractive features in this lengthy processional music, including finely crafted descants for sopranos and instruments and the involvement of handbells. The second last section entitled *Scattered by Sin* for

organ and SA may seem at first to be a bit of an intrusion, but can be effective in the right setting for the right occasion. Other than descants and the SA requirement of the second last section, the choir sings in unison.

This Endris Night. By Harry V. Lojewski. For three equal voices and keyboard. North American Liturgical Resources, a division of Epoch Universal Publications. No. LO-02. 1981. \$.65.

This medieval text is set in unison, two-parts, and three parts. The misuse of the term "equal voices" would seem to mean that the voices may be either treble or male. The keyboard accompaniment would best be piano; harp would be good also. The accompaniment is predominantly a strumming style which also might suggest guitar. The sections for two-part choir create a good texture featuring parallel fourths against the accompaniment. The English Medieval text is provided with translation when the words are obscure. This is an easy anthem and a good one.

Three Christmas Carols. Arranged by S. Drummond Wolff. For Double Choir. Concordia Publishing House, No. 98-2508. 1981. \$.85.

These double choir arrangements are easy and would be enjoyable for most church choirs. One choir might be a solo quartet. The three carols are: *Oh Leave Your Sheep*, *Silent Night* and *Good Christian Friends, Rejoice*. This is a true bargain at \$.85 for all three. The third relationship of the middle stanza to stanzas one and three without transition (F, A-flat, F) is a bit curious; but try it, and you may like it.

The Music of Christian Hymns by Erik Routley. 1981 G.I.A. Publications. 7404 South Mason Ave., Chicago, IL 60638. \$29.95 (Cloth bound, \$19.95 (soft bound)

Erik Routley's *The Music of Christian Hymns* is presented as the crowning work of a lifetime. As he tells us in the preface, it is "my third word—and very probably my last": the third version of his comprehensive study of hymn tunes. The second was the well-known *Music of Christian Hymnody* (1957), which Dr. Routley modestly calls "another sleeping dog which readers would be well advised to let lie." In all fairness, then, the present version should be given a fresh hearing. It is quite recognizably descended from its predecessor, but there are far-reaching revisions, especially in the fuller treatment of early periods, the more confident sympathy for the Victorians and the efforts to do justice to American hymnody and to recent trends.

Routley's impact on the perception and use of hymn tunes has been great, not only through his writings and teachings, but through his direct influence on the content of several hymnals—including (as he tells us on p. 179) the international *Cantate Domino*. Here we have a mature and distilled statement of his views, illustrated in rich detail by hundreds of tunes from all eras and his discussion of them, and summarized in his own words: "My main contention here is that hymn tunes are music." It is as music that he considers them—as practical music, for choir and (especially) congregation; as uplifting and moral music, fit for use in situations he himself has known and worked in.

In short, Routley writes as a critic with a practical bent, who has chosen for his subject-matter a kind of music that has not usually been thought worthy of serious critical attention. Whether music-lovers in general will listen I don't know; but for those who are in the business of choosing, editing, singing, or even composing hymn tunes, he has performed an incalculable service. His criticisms are always worth reading, sometimes brilliant. They are based, as all criticism should be, on strongly held principles, views, and prejudices. Routley does not disguise his English bias, though he has tried to take adequate account of the hymnodies of other cultures.

The book is like a compendium of the best hymnal companions, with salient historical data about the leading tunes, and with the added bonus of Routley's critical judgments. By using the excellent index, readers can well form the habit of looking up any well-known tune to see what Routley has to say about it. They will rarely be disappointed, and they will often be stimulated to read on, and to think for themselves.

But the book is not a history; and this is where readers should take care. They could well be misled by the approximately chronological order of the chapters. In writing about each period, Routley deals almost exclusively with those tunes that have proved serviceable in the Anglo-Saxon world in our own time, adding a few others that specially appeal to him (this again implies *present* values). Obviously this method will not give a balanced picture of a historical period. For instance, he frequently judges tunes by whether they have a well-built melodic climax towards the end. He is entitled to this view, which many today will share.

But there is no reason to think that it was a general criterion for hymn tunes before the 19th century. Some had it—including many that are chosen today. Others lacked it—including many that were preferred at the time (e.g., among the old psalm tunes, CANTERBURY, LITCHFIELD/LONDON, SOUTHWELL, ST. DAVIDS, YORK; among German chorales, *In dulci jubilo*, *Ein' feste Burg*, *Erschienen ist*, etc. etc.)

Again Routley speaks of the music of Billings as if it had come out of nowhere, though its derivation from English parochial psalmody of the period 1730-70 is beyond dispute, and has been thoroughly explored by such scholars as Irving Lowens and Richard Crawford. True, none of the hundreds of English fusing tunes of that time are in use today. But they were hugely popular at the time, and to ignore them is to distort history. Routley fails to distinguish between the repeating tune, which Methodists and Evangelicals encouraged as an emotion-rouser, and the fusing tune, which they strongly opposed, because it obscured the text and perplexed the congregation. (See his comment on Billings's fusing tune BETHLEHEM). He seems also to misunderstand the nature of the "reforms" of the following period. Lowell Mason was not at all concerned with "widening (the) vocabulary" of church music and "letting in some fresh air on the stuffy and restricted repertory of psalm tunes which people actually knew" (p. 122). On the contrary, he wanted to narrow the vocabulary and make the repertory *more* stuffy and restricted—particularly if he could outlaw psalm tunes of the Billings school and Southern folk hymns.

Routley's occasional forays into more general musical history are

somewhat alarming. He is not given to careful weighing of primary sources, and often falls back on moral argument when facts are missing. For instance he states that "the principles that governed the composition of these primitive (early English) psalm tunes... was the construction of a good melody which would, by its avoidance of the 'beat' of either the march or the galliard, carry an external 'sacred' quality" (p. 36). But he supplies no supporting evidence of such a "principle", and what little evidence there is suggests that in early times the psalm tunes were sung in a lively and regular rhythm (they were nicknamed "Genevan jigs"). So I must assume that the source of the remark is simply the author's own feeling of what ought to have been.

Factual statements in the book should be treated with caution. I am sorry to say that dates, quotations, and other details are often wrong, but I will not bore readers with a string of examples.

In the newer sections of the book Routley has made a creditable effort to enlarge his horizons. His strong championship of the Victorians is balanced by severity towards their American counterparts, including Mason. His chapter on the Black Spirituals and Gospel Songs is a gesture of good will, and is important as such, but it is not informed by any deep understanding, or by knowledge of recent research. On contemporary developments, where historical balance is not to be expected, Routley speaks as a protagonist. His views are authoritative here, and are likely to carry considerable weight.

So there are many reasons why this book should be widely, if cautiously, read. In addition, it is well written and printed, and reasonably priced.

The bibliography is of limited value, but the music examples—605 of them, mostly complete hymn tunes—are a valuable resource and an interesting personal anthology.

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Lift Every Voice and Sing: A Collection of Afro-American Spirituals and Other Songs. 151 Selections. Published by The Church Hymnal Corporation, 800 Second Ave., New York, N.Y. 10017. 1981. \$4.95 paper.

Songs of Zion; Supplemental Worship Resources 12. 248 Selections of Hymns, Spirituals and Gospels. Published by Abingdon, Nashville, Tennessee. 1981 \$5.95 paper.

The Civil Rights and Black Power Movements of the 1950s and 1960s paved the path for Black Americans to become active participants in the mainstream of American life. The realization of this goal, however, has been hampered by the refusal of the larger society to acknowledge that Black Americans have their own culture that they wish to practice and that cultural pluralism has positive rather than negative benefits. The Church has been one of the most resistant institutions in responding to the diverse ethnic make-up of the American society and particularly of its membership.

In recent years and due to the work of Black church officials, some religious institutions have become more sensitive to the cultural heritage and perspectives of their Black membership. The beginning acknowledgment that cultural pluralism does exist within the church has led to the exploration of ways to expand the cultural foundation of the liturgy

while leaving its basic structure intact. A leader in promoting the concept of "cultural integration" in the church has been the Department of Culture and Worship of The National Office for Black Catholics established in 1970. The main purpose of this organization is "to facilitate the sharing of black cultural contributions to the liturgy which can bring spiritual renewal to the full body of Catholic worshippers."¹ The programming and publications of this organization provide a framework for Black Catholics to enhance their religious experience simply by being themselves and by making use of their cultural heritage in the liturgy. Father Clarence Rivers, a Black Catholic priest, provided a rationale for this philosophy when he wrote: "God has no cultural preferences and . . . all cultures are equal in his sight . . . No particular style or cultural expression is more religious than any other."²

The defined goal of the National Office for Black Catholics places in perspective the need for and the purpose of the two hymnals under review. *Lift Every Voice and Sing* and *Songs of Zion* are designed to preserve, through song, the culture of Black Americans in the context of the church and to enhance the religious experience and participation of all church goers. Neither of these hymnals is intended as a separate hymnal for the exclusive use of Black congregations nor are they viewed as a substitute for the official church hymnal. Instead, they serve to supplement and complement the official hymnals of the Episcopal and the United Methodist Churches.

Lift Every Voice and Sing was conceived in response to the Theological Statement of the Episcopal Commission for Black Ministries of the Executive Council of the Episcopal Church.

This statement, in part, reads: "our theological perspective must be drawn not only from the tradition of our Church, but also from the culture of our people" and "that we need to develop an Afro-American Hymnal that draws heavily on the wealth of Negro spirituals and gospel music. That we actively encourage liturgical enrichment that enhances our worship life." (p. x).

Lift Every Voice and Sing, containing 151 songs, includes: Spirituals (41), Hymns by Black and White composers (62), Gospels (13), Gospel-Hymns (3) Ghanaian and Nigerian Folksongs (3), Anthems (2), Freedom Songs (1), compositions by Black composers (1) and songs that traditionally are sung as part of the liturgy (25). This hymnal is organized into 17 sub-headings according to theme and occasion: Assurance, Assurance—Burial, Children's Hymns, Church Year—General, Church Year—Christmas, Church Year—Passiontide, Church Year—Easter, Community, Faith, Mission, Prayer, Sacraments—Baptism, Sacraments—Eucharist, Sacraments—Ordination, Social Justice, Witness and Liturgical. Each of these sub-headings, with the exception of "Liturgical," includes a mixture of songs from the genres listed above.

All songs included in *Lift Every Voice and Sing* were specifically arranged for congregational rather than choir use. The majority of the arrangements, therefore, are in four-part harmony while a few are arranged in monophonic and homophonic styles. Many of the arrangements were provided by well-known Black composers-arrangers such as Edward Boatner, Harry T. Burleigh, R. Nathaniel Dett, John W. Work, Clarence C. White and C. Albert Tindley as well as contemporary

Black composers-arrangers including Horace C. Boyer and Richard Smallwood. The arrangements are well done and written in a style that is easy to read and learn.

Since most of the songs included in this hymnal are designed to be sung with or without instrumental accompaniment, the piano part often is the same as the vocal arrangement. Compiler and editor, Irene V. Jackson encourages organists or pianists "to improvise in a manner that preserves the integrity of the genre, as well as the arranger's or composer's work when accompaniment is used (p. xiv-xv). A blueprint of the piano accompaniment has been provided for most of the gospel selections. Improvisation on the part of the accompanist and congregational members will aid in the authenticity of the performance style of these songs. The inability to improvise, however, should not prohibit the use of these songs in worship since their natural beauty and meaning lie in the text and melody.

Dr. Jackson, in "Comments on the Selection," (p. xii-xv) includes general but useful information about the use and performance of songs found in this collection. She also includes an interesting essay, "Music Among Blacks in the Episcopal Church: Some Preliminary Considerations," which presents a historical overview of musical practices among Black Episcopalians (p. xvii-xxviii).

Lift Every Voice and Sing should do just that—enhance the singing of all congregations regardless of race and denomination. It will also increase the awareness of the musical output and expressions of Black Americans in their praise of God. Dr. Jackson has done an admirable job in researching and selecting appropriate songs from

the Afro-American and the Euro-American traditions for congregational use. If used in the spirit in which it is presented, *Lift Every Voice and Sing* should accomplish the goal of its editors; in doing so its content "will serve the whole Church well, if, in making it its own, it will come to understand something more of the mission of all people in today's world" (p. ix).

Songs of Zion was published by the United Methodist Church in response to a recommendation put forth during a Workshop on the Black Church sponsored by the Board of Discipleship in 1973. Workshop participants urged "that the Section on Worship develop a songbook from the Black religious tradition to be made available to United Methodist churches" (p. ix).

This hymnal is organized differently from *Lift Every Voice and Sing*. Its contents is grouped by genre and consists of Hymns and Anthems by Black and White composers (72), Spirituals (98) and Gospels (31); "Songs for Special Occasions" (includes spirituals, hymns, gospel-hymns, anthems)—(13) and "Service Music" (songs traditionally sung as part of the liturgy)—(34). It is interesting to note that both *Lift Every Voice and Sing* and *Songs of Zion* contain different and occasionally the exact arrangement of the same Hymns (24), Spirituals (15) and Gospels (4).

Unlike *Lift Every Voice and Sing*, vocal arrangements found in *Songs of Zion* (the exception being hymns) are not designed exclusively for congregational singing. While many of the monophonic, four-and five-part and sometimes polyphonic arrangements of spirituals and gospels easily can be sung by a congregation, the arrangements of some of these songs

are better suited for solo voices or a trio (e.g. "Even Me," "This Little Light of Mine,") and choir or small ensemble (e.g. "We Are Climbing Jacob's Ladder," "Lord, Touch Me," "Surely God is Able," "If You Ask Him," "Move Me," etc.). With practice, however, the more complex arrangements could be sung as written by the congregation or the melody could be sung in unison by the congregation. Arrangements of other songs such as "Old Ship of Zion," "How I Got Over," "Sit Down, Servant, Sit Down," etc. could be sung by the choir in conjunction with the congregation. In general, the varied arrangements, many of which were provided by editors J. Jefferson Cleveland and Verolga Nix, give way to many interesting possibilities for enhancing church singing by the congregation and/or choir, and in conjunction with each other.

The nature of the vocal arrangements and accompaniments included make it possible to sing some songs a capella. In some cases, the accompaniment provided is detailed enough to enable the pianist or organist to play in an authentic gospel style. Included with some of the gospel compositions, are chord symbols, which will allow instrumentalists to freely improvise rather than follow the exact score. The varied arrangements found in *Songs of Zion* should stimulate musical diversity and accommodate the varied musical interest of both the congregation and choir. It, in addition, will provide a challenge for accompanists who want to expand their ability to play in a variety of styles.

In introductions to each major section of this hymnal, compiler and editor J. Jefferson Cleveland, provides a historical account of each genre. These essays should be read with cau-

tion since they suffer from an oversimplification of facts and inaccuracies due to his misinterpretation of the facts. For example, in his "Historical Account of the Negro Spiritual" he states: "The special feature of rhythm known as syncopation is very common to the spiritual and often causes the original meter to be changed within the course of the composition." This statement simply is not true and it results from a simplification of a very complex concept regarding rhythmic organization in the Afro-American tradition. In discussing the use of Protestant hymns in Black churches, Cleveland refers to "African religious music." This concept does not exist among Africans as they do not make a distinction between religious and secular music in the context of traditional culture. In spite of this shortcoming, editors J. Jefferson Cleveland and Verolga Nix have done a good job in making available a hymnal that serves to broaden the cultural base and scope of while adding musical interest and variety to religious worship.

Lift Every Voice and Sing and *Songs of Zion* are two welcomed additions to the only existing hymnal, *Gospel Pearls*, that acknowledge the broad range of output of Black Americans in their praise to God. All three hymnals share a unique feature—they include a representative number of traditional hymns by both Black and White composers. The Black Church has never been a "culturally segregated" institution. The two hymnals under review were not conceived as Black hymnals but rather hymnals that could and should be used by all races and denominations in their worship service. They are a result of a religious expression that transcends

race and denomination in their intent and value. They are an acknowledgment that cultural pluralism exists within the Church. If used as intended, *Lift Every Voice and Sing* and *Songs of Zion* could be the first step in achieving "cultural integration" while adding variety to worship and enhancing congregational participation in the Church.

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Footnotes

1. Ronald Sharps, "Be A Part of the Movement," *Freeing the Spirit*, Vol. VII (Spring 1981), p. 4.
2. Clarence Jos. Rivers, *Soulfull Worship* (Washington, D.C.: The National Office for Black Catholics, 1974), p. 21.

**Children of the Heav'nly King:
Religious Expression in the Central
Blue Ridge** (AFCL 69-70). Library of Congress, Motion Picture, Broadcasting and Recording Sound Division. Washington, DC 20540. \$14. (2 discs)

A preliminary description of this album appeared in *The Hymn* (April 1982), page 112. That information is not duplicated here.

A team of 18 field workers including folklorists and photographers spent two months studying the lives and rural culture of the people in a 750 square-mile area straddling the Blue Ridge Parkway near the North Carolina-Virginia state line. This culture was documented with sound recordings, photographs, video

recordings and field notes; and the objective of these two discs and 48 page booklet was to present a distillation and comprehensive view of the essentially rural black and white religious expression found in the area. Charles K. Wolfe prepared and edited the brochure.

The material on the discs is evenly divided between music and speech—5 minutes of each. The brochure is simply supplied with photographs, and both the sound in the two discs and the photos are technically excellent. In addition to the description in the annotations there is included the name and publisher of the texts which are sung; also, "selected variants: print," and "selected variants: recordings" are listed. The concluding bibliography of thirty-seven items supports the sociological approach taken by the editor towards his material. Many of these bibliographic entries are concerned with matters of musical analysis and denominational history and organization—matters with which the brochure does not come to grips.

Hymnody of the following denominations is documented: Progressive Primitive Baptist (Black), Regular Baptist (White), Independent Baptist (White), Macedonian Union Baptist (Black), and Full Gospel Holiness Church (a White tent revival service). In addition to hymnody occurring in a religious setting, there are religious items sung by family groups at home (3), by professional gospel groups (3), and a "raggy" gospel number played as a piano solo. Neither Black Pentecostal music nor Black lining-hymnody is included. Black lining-hymnody from the area has been amply treated on *Primitive Baptist Hymns of the Blue Ridge*, recorded by Brett Sutton and Pete Hartman (University of

North Carolina Press), so its absence here is not critical. Perhaps black Pentecostal music was omitted because there are so few of that sect (both Black and White) in the area—only a "sprinkling," according to the editor (p. 2). But since the Pentecostals constitute a *torrent* in other areas of southern Appalachia, a selection from a Black Pentecostal service would have been appropriate.

This project was flawed from its inception by the absence from the team of an ethnomusicologist or a folklorist or an anthropologist with significant and appropriate musical training. As a result, the musical portion of the project suffers. For example, only seven measures of the verse of a gospel song appear in the brochure; on the other hand, all 45 minutes of the verbal material together with most of the texts of the songs are printed. Typical of the rather perfunctory approach to the musical content is the treatment of the gospel song "Holding to His Hand of Love." The brochure notes that a response technique called "afterbeat," "backfire," or "static" is the "interesting" stylistic feature of the selection. This feature occurs in the chorus, but the seven measures of score in the brochure are from the verse; an opportunity to illustrate the technique was lost. The editor observes that, "In a typical afterbeat song, one voice clearly carries the melodic line, with other voices repeating a word or syllable on the offbeat" (pp. 30-31). The response in this selection, however, occurs on the beat. A musician on the project would have caught this minor error.

Charles Wesley's hymn, "O How Happy Are They," is described as "a stately 200-year old anthem . . . sung in the old unison style" (p. 23).

Actually, one or two ladies improvise an alto part in all the stanzas except the first.

The editor describes John Cennick's "Children of the Heav'nly King" as follows: "The original twelve-stanza song was composed in 1742 by John Cennick" (p. 10). It ought not to be necessary to observe that Cennick is the author of the hymn; he *wrote* the text. Pleyel *composed* one of the familiar tunes (not this one) to which it is sung. While the terms *anthems* and *songs* are employed in the popular press for almost any item sung, and one does not object to such usage in that context, a more precise use of the language is expected in a project such as this.

Some of the annotations are ambiguous, as in the following description:

"Jesus is Coming Soon" is a singing convention song composed in 1942, performed here replete with "parts" (the echoing of the chorus) in the manner of the gospel quartet (p. 23).

Two vocal parts are heard in the verse, sometimes three, three vocal lines are heard throughout the chorus. Only the editor knows the denotation intended by the adjective *replete*, or why the term *parts* is in quotes, or what is meant by the phrase, "the echoing of the chorus." A form of gospel response is present in the chorus, but neither the melody nor the rhythm of the response echoes any portion of the lead part. Moreover, the response technique in question can be found in gospel song since the last three decades of the 19th century; it is not unique to the gospel quartet (see E. S. Oakey—P. P. Bliss, "What Shall the Harvest Be?").

Eight of the 16 selections on the two discs are gospel songs, and for the most part the annotations for

these items are excellent. Indeed the information on this subject in the brochure leads one to anticipate with pleasure Charles Wolfe's forthcoming book, *Gospel Ship: Studies in White Gospel Music* (cited in the bibliography). It is also my impression that the description of the verbal material of these two discs is innovative. It is clearly evident that many secular narrative folk forms have their religious narrative counterparts.

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The Stoughton Musical Society's Centennial Collection (1878), with New Introduction by Roger Hall. Dover Capo Press, 227 W. 17th St., New York, NY 10011.

This reprint is a most welcome offering for anyone interested in examining our native musical heritage, particularly those concerned with the choral tradition. Two areas warrant comment: the introduction by Mr. Hall and the reprint text itself.

Mr. Hall is lucid without being ponderous, and by lacing his comments with extensive quotations from RECORDS OF THE STOUGHTON MUSICAL SOCIETY, a source not readily available to many, one can almost feel the emergence of this publication, step by step. One complaint, a very mild one, concerns the brevity of his remarks. Mr. Hall concludes, for example, by citing the Society as "the oldest choral group; in America." (p. x) There is a difference, group, "Ye Olde Musical Society," interestingly enough also from Stoughton, that lays claim to being "New England's oldest musical

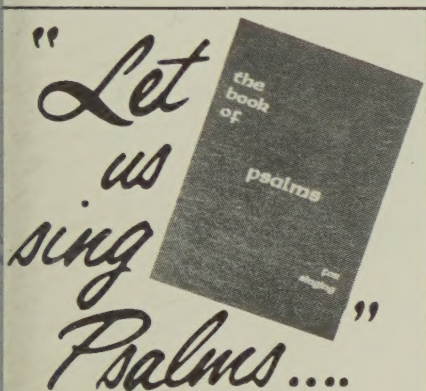
ganization." It would have been interesting if Mr. Hall, who can speak authoritatively in this area, had laid rest the ghost of this controversy, if the claim of one society is misleading. Turning to the music in the collection, this editor finds it particularly useful. The music, all in standard treble and bass clefs, is easily read by any present-day singer—overcoming the dilemma that makes most reprints

of 18th century choral American music simply dust-catchers, for few singers today can handle the clefs therein. And the reprint is extremely clear—an additional help. This volume should furnish hours of pleasant singing—useful in the church, the concert hall and the home.

David P. McKay
Shrewsbury, Massachusetts

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